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A  
GOLDEN PASSPORT  
TO  
B. A. Poetry Selections

(BIHAR UNIVERSITY FOR 1961)

BHARATI BHAWAN  
PATNA





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[ BIHAR UNIVERSITY, 1961 ]

BHARATI BHAWAN  
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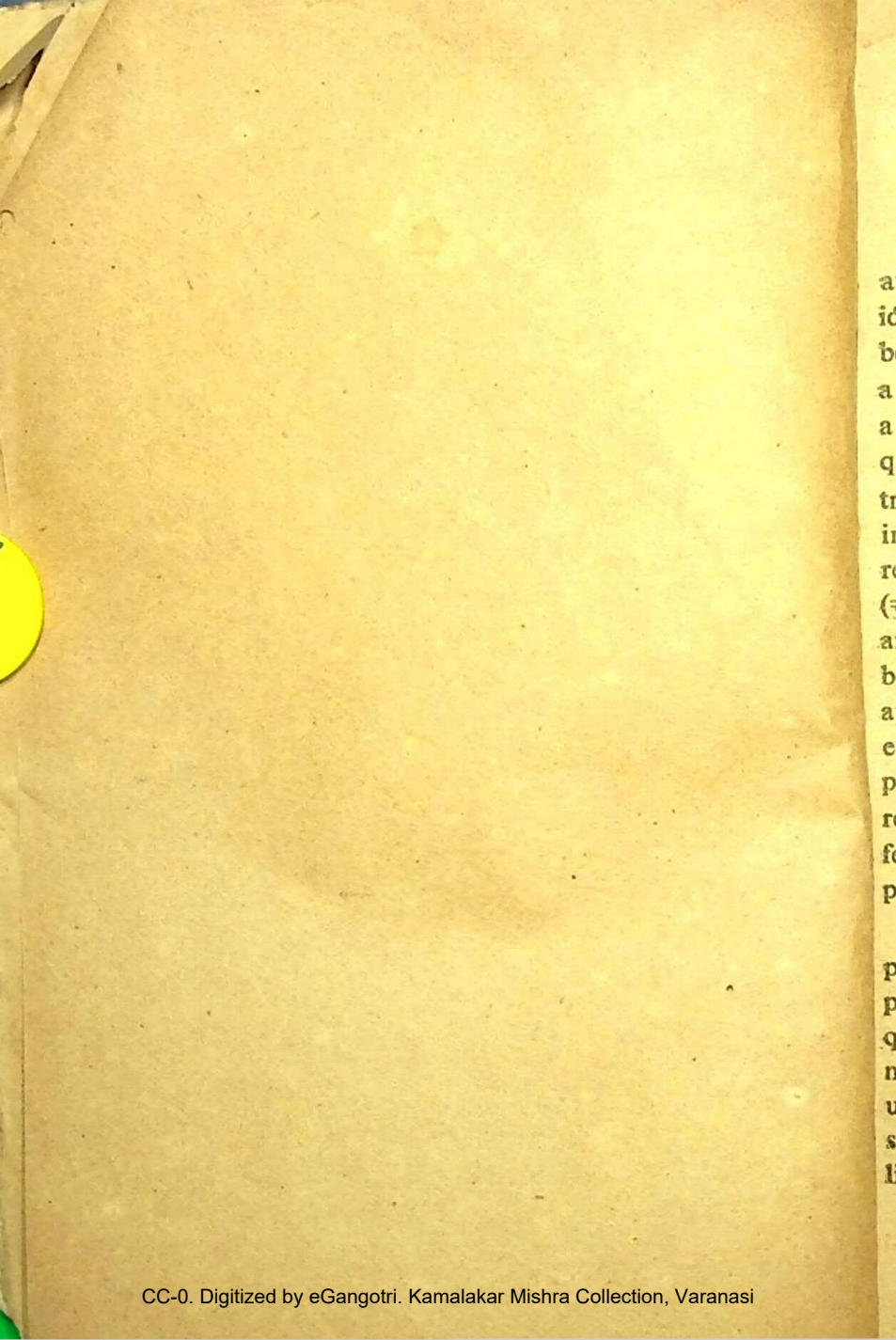
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***PART I***





## What is Poetry

The study of poetry generally presents some difficulty to an average reader. It is so, partly because, in poetry elaborate ideas (विस्तृत विचार) are condensed within a few words and partly because, the poet clothes ordinary objects and situations with a new beauty, a new meaning, a new significance (अर्थ) which is a thing of the wonderland (विस्मयलोक) of imagination and is quite unfamiliar and unknown to us. Again, the poet often tries to make a vivid impression (प्रभाव) with the help of other images which are clear in his mind but not so clear to the reader. Often, a poet makes reference to allusions (उद्धरण) culled (चुनना) from history, legends (कहानी), traditions (परम्परागत कथा) and mythologies (पौराणिक कथा) in his poems. Due to these, it becomes perplexing for an average reader to understand and appreciate poetry. In poetry very often, words are used not for expressing the exact meaning carried by these words, but for producing a particular sight-effect or sound-effect. An average reader fails to grasp (समझना) this sound and sight-effects and feels bewildered (घबड़ा जाता है) in properly understanding the poem.

The above discussion leads to the question—"What is poetry?" This question has been put by innumerable (असंख्य) people in all ages. Many scholars have tried to answer this question in their own way, but none could give a proper definition. It is so because it is not possible to define poetry. To understand and appreciate poetry, it is necessary to train one's sense of understanding by constant reading of poetry and poetic literature. It is, however, possible to have an idea of poetry, of



the different facets (पहलु) of poetry from the opinions expressed by different scholars from time to time as regards the essence of poetry. Generally people think that everything that appears in verse, and is bound within metres, is poetry. But it is not so. Poetry is a special quality which may sometimes be found in prose also.

Broadly speaking, there are four basic qualities of poetry, viz. *emotion, rhythm, artistic expressoin and concreteness of ideas*. Of these, *emotion* and *concreteness of ideas* relate to subject-matter of poetry, and *rhythm* and *artistic expression* to its form. But what is *emotion*? The dictionary meaning of the word *emotion* is "stirring of feeling". When a poet sees a thing, or event, it stirs his feeling and he feels inspired to write. But when a poet's feeling, is stirred he feels not in the way of ordinary unlettered (अशिक्षित) men. His feeling takes an unusual colour due to his power of imagination. It is this element (तत्त्व) which makes the poet a maker or a creator.

A poet who lacks the power of imagination does not impress us deeply. Wordsworth lays the greatest emphasis (जोर) on this aspect of poetry when he says :

*"The light that was never on sea or land  
The consecration (संस्कार) and the poet's dream."*

Thus from the above discussion we come to the conclusion that (1) emotion or feeling, (2) imagination, (3) rhythm, and (4) artistic expression—these four elements are of vital necessity for good poetry.

Wordsworth has defined poetry as "spontaneous (स्वेच्छानुरूप) overflow of powerful feelings". This definition means that emotion should be spontaneous. It must come from within. Matthew Arnold defines poetry as *criticism of life*. It is no

a comprehensive definition. It recognises the importance of subject-matter alone. Moreover, other branches of literature such as, drama, novel etc. are also "criticism of life". Poetry interprets life's pleasure and pain, hope and fear, wonder and religious reverence (श्रद्धा); it interprets the life of nature and the life of humanity; but so also does the novel and the drama, music and painting. In this sense the definition of poetry as "criticism of life" is inexact and inappropriate (अवयवार्थ). Yet another definition of poetry is given by Coleridge "Poetry is the arrangement of best words in their best order". Shelle says that poetry is the expression of the imagination. "Poetry lifts the veil from the hidden beauty of the world and makes familiar objects be as if they were not familiar....."

What are the devices (तरीका, उपाय) adopted by poets to make their expression artistic? These are (a) proper choice of words, and (b) the use of concrete images and picturesque (चित्रात्मक) metaphors (रूपक). The wealth of imagery and metaphors (रूपक) pictorially (चित्र रूप में) represents the poet's idea to our mind and makes his meaning impressive and clear.

The use of alliteration (अनुप्रास), onomatopoeia (ध्वनियों का अनुकरण), are other devices whereby a poet adds to the music of his poetry.

### Kinds of Poetry

**Lyrics** :—Lyrics were formerly associated with lyre (वीणा), a musical instrument to the accompaniment of which lyrics were sung. Thus, the capacity of being sung was, originally, one of the main characteristics. But, now, much stress is not laid upon the singing capacity of lyrics. To-day all poems which are not narrative (कथात्मक), epic (महाकाव्य) or dramatic come within the scope of lyrics. The lyrics, however, retain



something of their musical character. They are short personal poems with a single unit of thought, feeling and situation. The poet expresses in them his own moods (मनोदशा), sentiments (भावना), thoughts and experiences. They are spontaneous (स्वेच्छानुरूप) outbursts of emotion, and are brief in form and clear in expression. The lyric poetry is unlimited in range and variety touching nearly all aspects of human experiences. There are lyric poems on love, on sorrow, on religious devotion etc. The best lyrics are not narrowly individual. They appeal to common humanity. Some of the varied forms of lyrics are sonnet, elegy, ode, ballad etc.

**Sonnets :—**The sonnet is one of the most important and popular form of lyric poetry. Unlike other forms, the size of this form is rigidly (कठोरतापूर्वक) fixed. A sonnet always consists of fourteen lines. The sub-division of the lines varies according to two different schools of sonnet-writers. The rhyming (तुक का) arrangement also varies. The sonnet was first born in Provence and Sicily; in Italy. The originator of this form of poetry was Petrarch, an Italian poet. The Petrarchan sonnets have two broad divisions—(1) the octave (अष्टपदी); and (2) the sestet (षट्पदी). The fourteen lines of a sonnet were divided into two parts—one of eight and the other of six lines. The former was called the octave and, the latter the sestet. There was generally a pause of idea or sense at the end of the octave. A poet generally expanded (विस्तार किया) his idea in the octave and folded back his ideas, with conclusion, in the sestet. The sonnet writers of England were Wyatt, Surrey, Spenser, Shakespeare, Milton, Dryden, Wordsworth, Keats etc. Sir Thomas Wyatt and Henry Howard, known as Earl of Surrey were the first to introduce sonnet in English poetry. Wyatt followed the Italian model but slightly varied the end.



Instead of two triplets (त्रिपद) he used a couplet (दोहा) at the end. Surrey departed from the Petrarchan model and divided the fourteen lines in three quatrains (चतुष्पदी)—(four lines stanzas) and a final couplet. In Petrarchan sonnets, the first and fourth lines rhyme together and the third lines rhyme alike. Sometimes both the quatrains are like this and sometimes the rhyme of the latter quatrain differs. Thus the rhyming arrangement of the octave is either 'abba abba' or, 'abba cddc'. In the sestet the first, second and third lines rhyme with the fourth, fifth and sixth respectively e.g. 'cde cde.'

The form introduced by Surrey and, later on, adopted by Shakespeare consists of three quatrains with one couplet at the end. It is popularly known as Shakespearean sonnet. In Shakespearean sonnets, which are also known as English sonnets there is no fixed rule as regards rhyming. The common arrangement is 'abab, cdcd, efef, gg'.

The sonnet is not at all suited for spontaneous (स्वेच्छानुरूप) feelings because of its rigid form. It requires a great discipline of thought. It is the most suitable medium for reflective (विचारात्मक) ideas. It gives expression to a single thought and feeling.

**The Elegy :—**The elegy (शोक-गीत) is a poem of lament. The cause of lament may be a war, a political feud (झगडा), the manners and the morals of the time, death or any other matter of general or particular interest. More generally an elegy is associated with death. It is a form of lyric. Originally it related to only personal sorrow, and had absolute sincerity of emotion and expression. But gradually it became laboured (परिश्रमलब्ध) and elaborate (विस्तृत) in style. Gray's elegy is one of the most famous elegies in English poetry in which the

poet laments over man's lot and general mortality (मृत्यु). In it the personal note is quite faint and indistinct (अस्पष्ट). Matthew Arnold's 'Requiescat' is the shortest elegiac poem. The elegiac poems selected for our study are Wordsworth's "A Slumber Did My Spirit Seal" and Dryden's "To The Memory Of Mr. Oldham."

There is another kind of elegy i. e. Pastoral elegies. In pastoral elegies the poet represents himself as a shepherd and bewails (दुःख प्रकट करना) the loss of a companion. The setting of pastoral elegies is rural.

**The Ode :**—The ode is a lyric poem of Greek origin. Pindar of Greece was the first to invent this form of poetry. The structure (बनावट) of the Pindaric ode was somewhat complex (उलझन का). It consisted of three parts, *the strophe*, *the anti-strophe* and *the apode*. Originally odes were sung by people dancing round the sacrificial fire. The *strophe* was recited while the dancers danced from the right to the left and, the *anti strophe*, while the dancers returned back from the left to the right, and the *apode* was recited standing still. Later on, the ode was imitated by two Italian poets, Horace and Catullus. The form they adopted (ग्रहण किया) differed from the Pindaric ode. They were simpler in form consisting of short stanzas, similar in length and arrangement. They are popularly known as Horatian odes. The English writers have adopted more generally the Horatian form rather than the Pindaric.

The ode is a rhymed lyric. It is dignified in subject-matter, feeling and style. The choice of the subject and the manner of presentation both, are complex (कठिन), elaborate (विस्तृत) and highly exalted (उन्नत). It is always written in the form of an address (प्रार्थना, निवेदन). Sometimes the opening lines contain



an apostrophe (सम्बोधन) or appeal. Shelley starts his "Ode To West Wind" with, "O wild west wind", Keats begins his "Ode On Grecian Urn" with "Thou still unravished bride of quietness" etc. The theme (विषय) of the ode is sometimes an important public event, and sometimes the death of an important personage (पुरुष, व्यक्ति); but there is no hard and fast rule. Often odes dwell on any moving topic or emotion.

**Songs :**—Songs are also lyric poems but the musical element is predominant (प्रमुख) in them. They are softly worded and are fit to be sung either vocally (मुँह से) or in accompaniment of some musical instrument. They are generally very short in size. They express a single mood or feeling. Some of the finest songs are interspersed (गुँथा) in Shakespeare's dramas, here and there. In our selection, "Nature" and "Grace" by George Herbert and, "The Voice Of The Ancient Bard" and "The Sick Rose" by William Blake can come in the category of songs.

### Objective Poems

The objective poems can be sub-divided into descriptive and narrative. The descriptive poetry is that in which the poet describes a particular scene or event. He stands aloof as a detached (असंबद्ध) observer and describes what he sees or hears. In narrative poetry also the poet describes what he sees or hears; but in this class of poetry the element of story is predominant (प्रमुख). The descriptive poetry is purely descriptive. There is no story interest in it; but in narrative poetry there is always an element of story. In some poems the descriptive and the narrative elements are intermingled (मिलाजुला). For example, in dramas there are often elaborate description of scenes and events, and yet there is a narrative

thread running throughout the drama. Similarly, in great epics, the descriptive and the narrative elements often lie intermingled. Hence it is difficult to sort out purely descriptive poems from purely narrative ones. Yet, instances of purely descriptive and purely narrative poems are not lacking.

The narrative poems can be sub-divided in various groups, viz. (1) Epics, (2) Dramatic Monologues, (3) Dramas, (4) Ballads, (5) Allegory, (6) Satire, (7) Romance etc.

**Epics :—**The epics are very large narrative poems. They are very bulky in size and grand and elaborate in style. There are some very old epics dating back to the primitive days (प्राचीन काल). The number of such epics is very limited in each language. In Sanskrit the two great epics are the Ramayan and the Mahabharat. In Greek and Latin there are three great epics—Homer's 'Iliad' and 'Odyssey', and Virgil's 'Aeneid'. In recent times also, epics have been written in imitation (अनुकरण) of the older epics.

The general characteristics of an epic are as follows :—(1) the heroes and heroins of the epic are great men and women, mighty warriors and princes exalted to the ranks of gods and goddesses, (2) the language of the poem is also exalted (उन्नत) befitting the high personages (व्यक्ति) whose noble deeds are described in the poem, (3) the epic contains a number of thrilling episodes (घटना) e. g. wars, battles, duels, (हृदययुद्ध), journeys, trials and tribulations (संकट) etc., (4) the supernatural (दैवी) agents play a considerable part in the actions in the epic, (5) there is almost always a highly ethical (सदाचारपूर्ण) atmosphere in the epics; and (6) there is almost always a moral purpose.

In recent times a third type of epic has developed which is known as mock epic. Italy and France set the fashion for



a parody (अनुकरण) of the epic form which was later imitated (नकल करना) in England. In a 'mock-epic', a trivial (तुच्छ) incident absolutely unworthy of epic treatment, is clothed in the solemn dignity of the epic form. Pope's 'Rape Of The Lock' is an example of such mock-epic. In it he celebrates the cutting of a lock of hair from the head of Miss Arabella by Lord Petre, in a grand eloquent (दर्दपूर्ण) form.

**Ballads** :—The ballad is a short narrative poem. It is a short story composed in verse form and intended to be sung to an audience (श्रोता, दर्शक). As it is intended to be sung, its mode of expression is lyrical. It is one of the oldest forms of verse available in English literature, even before Chaucer. Originally ballads were sung by a singer or a band of singers to the accompaniment of music. Often they were also accompanied with dance. The older ballads were handed down from generation to generation by bards (माद) in the form of traditional songs until they were recorded in print. It was the earliest and the most spontaneous form of a verse through which people handed down stories of the past life of a race to the next generation. The common themes (विषय) of the ballads are love, hatred, pity, war, encounter (मुठभेड़) with the supernatural etc. Tragedy and pathos (करुणा) are often predominant (प्रमुख) elements in a ballad.

The ballads are written in ballad measure (गाथा के छन्द) which consists of four lines, the first and the third lines do not rhyme together, only the second and the fourth lines rhyme together. Often the same lines are repeated as refrain (दुहराये जाने वाले शब्द), and stock phrases (बैंधे हुए मुहावरे) are freely used.

**A short chronological history of English poetry with the classification of important eras.**

For our purposes, we will take up this study from the time

of Chaucer because, his outstanding genius makes him a convenient starting point although, no doubt, there were poets earlier than him. The development of English poetry since his time may broadly be divided into the following periods.

1. *The Age of Chaucer*:—Beginning of modern poetry (1340-1400)
2. *The Renaissance Period*—Revival of classical thought and literature (1500-1578). Important figures—Thomas Wyatt, Earl of Surrey.
3. *The height of Renaissance or the Elizabethan Period*—(1578-1625)—Period of great literary activity. Important figures—Sir Walter Ralieggh, Sir Philip Surrey, Edmund Spenser, William Shakespeare, Danial, Drayton, Webster etc.
4. *The Metaphysical Period*—Period of intellectual poetry (1625-1660). Important figures—John Donne, Thomas Carew, Richard Lovelace, George Herbert, Richard Crashaw, Henry Vaughan, Thomas Traherne, Andrew Marvell and John Milton.
5. *The Restoration Period*—(1660-1702)—Period of classical revival. Important figures—Dryden, Samuel Butler.
6. *The Augustan Period or the age of Reason or the age of classicism* (1702-1798). Important figures—Alexander Pope, Samuel Jhonson.
7. *The Romantic Period*—(1798-1832). Pre-Romantics—Robert Burns, William Blake. Romantics—Wordsworth, Shelley, Keats, Byron, Coleridge etc.
8. *The Victorian Period*—(1832-75). Important figures—Tennyson, Browning, Matthew Arnold.
9. *The Pre-Raphaelites*—A school of ornamental and



pictorial poets. Important figures—Swinburne, D. G. Rossetti, William Morris.

10. *The Modern Period*—(1875-1950). Important figures, Thomas Hardy, W. B. Yeats, Walter-de-la-Mare, A. E. Housman, T. S. Eliot, Richard Waves, Robert Bridges etc.

1. *The Age of Chaucer (1340-1400)* :—The history of poetry before Chaucer is the history of Anglo-Saxon and Norman poetry, which is not of much interest for a modern student. Modern English poetry begins from the time of Chaucer (1340-1400). In fact Chaucer is the father of modern poetry. Besides ballads and translations, his most famous work is the *Canterbury Tales* in which he paints life on a vast canvas (फलक). He gives in these tales homely stories of everyday life illumined (प्रकाशित) by shrewd observation, tolerant humour and occasional moralising. The range of his poetry was very wide as he was acquainted with continental poetry on account of his visit to France and Italy. He gave English poetry a new form and shape. It is Chaucer's merit that he turned his impartial, eager and clear-sighted eyes not only to the past but also to the then social life of his own country as well as foreign, and on every class of society of his own country. His works reflect his country not in fragments (खंड) but wholly. The faithful pictures of his age and country given by him, contain a truth which is good for all times and countries. Chaucer stands almost alone as a towering (ऊँचा) personality (व्यक्तित्व) of his age.

2. *Renaissance Period (1500-1578)*—The 15th century in England was quite barren (बंजर) in so far as poetic literature is concerned. Yet great things were happening in the continent (प्रायद्वीप)—Germany, France, Italy etc.—and they influenced

England also. There had been a stirring of fresh life, a kindling (स्फुरण) of new desires, in Italy and Germany. In Germany there was a religious awakening which culminated in the Reformation. In Italy, the Renaissance realized itself in aestheticism (कलात्मकता, सुन्दरता). All that was beautiful was also thought to be divine (ईश्वरीय). The human body, so long despised (नीचा देखना) and ill-treated, gained a new value, and was glorified. The invention of printing press, the invention of gun-powder, the discovery of America and the rediscovery of the culture of ancient Greece had brought about great changes throughout the length and breadth of Europe. All these had led to a wide diffusion (प्रचार) of knowledge and broadened mental horizon (परिधि) of the people. Thought, for the first time, was liberated (मुक्त) from the shackles of superstition and broadened. Destiny (भाग्य) and morals (नैति) now came to be treated as pertaining to the domain only of dogma (सिद्धान्त). A revolt against the spiritual (धार्मिक) authority was for the first time brought about by the Reformation. Man looked with a new wonder at heaven and earth as they were revealed (प्रकट करना) by the discoveries of the navigators (नाविक) and the astronomical (खगोल विज्ञानसम्बन्धी) science. A superior beauty was discerned in the literature of classical antiquity (प्राचीनता), particularly in the recently recovered works of ancient Greece. These revolutionary changes made its influence felt in literature too. In England the process was relatively more slow than in other countries.

In poetry the inspiration (प्रेरणा) had come mostly from Italy. Thomas Wyatt and the Earl of Surrey who had travelled to Italy brought with them the Italian sonnet which had been invented by Petrarch. The poetry of the age opens with the publication of '*Tottel's Miscellany*' a collection of the poems of



Wyatt and Surrey, which marks the first English poetry of the Renaissance.

Thomas Wyatt was born in 1503. He travelled to Italy on several occasions and was the first to introduce the sonnet in English poetry. He also introduced two other measures (छंद) — *Terza rima* and *Ottava rima*—in English poetry.

Surrey, a disciple of Wyatt, was born in 1517 and was beheaded (सर काटना) on the charge of treason (देशद्रोह), in 1547. Surrey's contribution (दान) to English poetry lies in his modification (परिष्कार) of the Italian sonnet. Wyatt had adhered (हटे रहना) strictly to the Petrarchan model but Surrey modified its form, which was later on adopted by Shakespeare. Surrey also translated the *Aeneid* into blank verse (अनुकांत कविता) which for the first time, made its appearance in English poetry. Rhymed (तुकांत) verse had hitherto held undisputed sway (निर्बाध प्रभुता) in the field of English poetic literature. The blank verse now began to find ever increasing favour with the poets, and later on it became the medium (माध्यम) whereby the greatest Elizabethan poets won their highest triumphs. Wyatt and Surrey stand in relation to Spenser and Shakespeare as Thomson and Collins to Wordsworth and Shelley.

Thomas Sackville (1536—1608) and George Gascoigne (1525—1577) were two other poets of note in the 16th century, just before the height of Renaissance.

3. The height of Renaissance (1578—1625)—The poetic literature of the later Renaissance period had its rise in a number of ancient and foreign influences. Many of the works of ancient and modern times had been translated into English and they exercised a great influence upon the writers of the age. The influence of Italian literature was the most dominant (प्रभुत्व)

in Elizabethan literature. France and Spain which exercised influence upon England were themselves fully imbued with Italian culture. Near about 1578, John Lyly's 'Euphues', Spenser's 'Shepherd's Calendar' and some of the works of Sir Philip Sidney appeared. They were all inspired by the spirit of patriotism which sprang from England's growing consciousness of her strength, her pride of prosperity (वैभव), her spirit of adventure and her religious independence i. e. Protestantism. It was the warm religious feeling which helped the flowering of the Renaissance and Elizabethan literature. England being acutely conscious of her deficiency (कमी) and poverty (कमी) in literature as compared to the glorious literary treasure of France and Italy, both modern and ancient, decided to venture into all forms of literature and attain distinction (ख्याति) in the composition of epics, lyrics, pastorals, tragedies, comedies, romances, histories, philosophies and criticisms. Poetry during the Elizabethan period was widely disseminated (प्रचलित). It was not the monopoly (एकाधिकार) of any particular sect or caste. The whole generation felt the breath of poetry and the glow of passion for beauty and learning.

From 1590 to 1625 there was an abundance of poetry in England. Sir Walter Raleigh, Sir Philip Sydney (1554-86), Edmund Spenser (1552-99), Samuel Daniel (1556-1619), Michael Drayton (1563-1631), Robert Southwell (1561-95), George Wither, William Drummond, John Donne (1573-1631), William Shakespeare (1564-1616), Christopher Marlowe (1564-1593), George Chapman (1559-1634), Ben Johnson (1573-1637), Thomas Dekker (1570-1632), Thomas Heywood (1576-1650), John Fletcher (1579-1625), Francis Beaumont (1584-1616), all these flourished during the Renaissance. The drama soared to great heights during the Renaissance. Of these poets the most important ones are dealt with in detail below :—



*Sir Walter Raleigh* (1552-1603) :—He was a contemporary (समकालीन) of Lyly, Sidney and Spenser. He was a favourite at the queen's court and a soldier. He has written a few sonnets and lyrics. He is better known for his '*History of the World*'.

*Sir Philip Sidney* :—Philip Sidney was born in 1554. His works are *Arcadia*, *In Defence of Poetry* and the collection of sonnets named *Astrophel and Stella*. As a sonneteer Sidney occupies a very high place in English poetic literature. He was a many-gifted (बहुमुखी प्रतिभा का) personality. Though inferior to Spenser in the power of expression and in the range of ideas, he has made valuable contribution (दान) to English poetry.

*Edmund Spenser* :—Edmund Spenser was born in 1552. He has been called the poet's poet because of his versatile (बहुत विषयों को जानने वाली) genius. In his own day he influenced a large number of verse writers, and even afterwards he has been paid warm tributes by poets like Dryden, Pope, Milton etc. His *Shepherd's Calender* and *Faerie Queen* are the two most important works of outstanding (विशिष्ट) merit. Spenser's real contribution to poetry is in his use of beautiful and harmonious form of English verse as the medium of expression of his thought. He is the past master in the art of expressing through all the forms and styles of poetical composition, and the pioneer (मार्ग-दर्शक) of a new departure in the art of English poetry. His achievement in the sphere of vocal harmony (ध्वनि की एकता) is simply admirable. While the French reformers aimed mainly at coining new words from Latin and Greek, Spenser sought in the first place to revive old standard words which had fallen out of colloquial (बोलचाल की भाषा) use. In

this way he made English a fine language, full of magnificent words, having its roots in the older and popular traditions of the native tongue. Spenser wanted to write in English poems as great as the epics of Homer and Virgil, and with his knowledge of the myths of the old ages and the heroic tales of the classical era, he succeeded in producing great poems like the *Shepherd's Calendar* and the *Faerie Queen*. In him the Mediaeval (मध्ययुग) and the Renaissance meet the modern and the classical, the courtly and the popular. There is a richness of warm pictorial (चित्रात्मक) beauty and a sense of amplitude (ऐश्वर्य) in his poetry, which has hitherto been alien (अज्ञात) to English poetry.

**William Shakespeare** :—William Shakespeare is one of the greatest dramatists and poets of the world. He wrote 37 plays consisting of tragedies, comedies and historical dramas, seven long poems and a considerable number of beautiful sonnets. Shakespeare is known to the common reader more as a dramatist than as a poet, but as a poet also he occupies a first-rate place in English literature. Apart from the sonnets and other poems, there are many sweet songs scattered in almost all his plays. With his deep knowledge of the human mind and of the primary passions of the human heart, Shakespeare transcends (अतिक्रमण करना) the borders of time and place. His works, besides reflecting every aspect of life of that age, depict some basic truth which hold good for all ages and climes. The English language owes a deep debt of gratitude to Shakespeare because it is his creative genius which has given the English language a richness and liveliness far beyond that contributed by any other poet.

**Ben Johnson** :—Ben Johnson is a towering (बहुत ऊँचा) personality of the Elizabethan age. He is a great dramatist.



who has written a large number of comedies and a few tragedies also. He was a sharp and incisive (तोक्ष) critic of his contemporaries (समकालीन). He was opposed to the methods of Shakespeare and other exponents (व्याख्या करने वाला) of the romantic drama. He was fond of classical dramas and based his dramas on classical models. There is a strength and clarity in his prose and a charm and grace in his verse. In his dramas he appears a moralist first and an artist afterwards. He has also written masques and farces (प्रहसन) which are replete (भरा हुआ) with folk-lore, classical imagery and flights of fancy. Besides dramas, he has written a large number of short poems.

*John Donne* :—John Donne is regarded as the founder of a new school of poetry known as metaphysical (आध्यात्मिक) poetry. His poetry falls into three divisions : (1) amorous (प्रेम सम्बन्धी), (2) metaphysical, and (3) satirical. With him began a new era in the history of English lyrical poetry, English satire, and elegiac and religious verse. With Donne Elizabethan poetry closes and the Caroline poetry begins. The poetry of the late renaissance period differs from the poetry of preceding (पहले का) period in its more philosophic tone. Donne's poetry marks an emphatic revolt from the smooth sweetness of most Elizabethan verse. He deliberately adopted a harsh method of expression in order to break away from contemporary (समकालीन) tradition (परम्परा). In the hands of Donne, English poetry became less florid (अलंकृत) and more condensed (घनोभूत) in thought and speech. He influenced a large number of poets of his own days and of later times, who became his close followers.

4. **The Metaphysical Period**—The metaphysical school of poetry was founded by John Donne of whom mention has

been made above. The metaphysical poetry represents a revolt against Elizabethan poetry. The Elizabethan poetry was characterised by a smooth sweetness, a buoyancy (उत्फुल्लता) of spirit, an ecstasy (अतिरेक) of joy and a fullthroated ease. But in later years all these had degenerated (अष्ट होना) into mere conventionalism (रूढ़ि). John Donne and other secular (धर्म-निरपेक्ष) or cavalier poets broke away from these conventionalists and introduced more and more of intellectual element in their poems. The Metaphysical poets may be divided in two groups (1) the secular (धर्म-निरपेक्ष) poets, also known as the cavaliers, and (2) religious poets, sub-divided into the Anglicans and the Puritans. To the former group belong Thomas Carew, Richard Lovelace, John Suckling, George Wither, Edmund Waller; and to the latter belong Robert Herrick, Henry Vaughan, George Herbert, Richard Crashaw, Thomas Traherne, Andrew Marvell etc. It may be noted here that the epithet (विशेषण) 'metaphysical' was first used by Dryden in relation to the poetry of John Donne. He wrote about Donne—"He seeks to effect the metaphysics not only in his satires but also in his amorous verses".

Dr. Johnson took the point from Dryden and for the first time used the term metaphysical poetry. Since then it has been applied generally to all poetry partaking (हिस्सा लेना) the characteristics of Donne's poetry.

The important characteristics of metaphysical poetry are—(1) a desire to say something new and surprising, (2) scant regard for the understanding of the readers, (3) use of far-fetched concepts (भाव) and images, (4) obscurity (दुरूहता) on account of their desire to find out new verbal equivalents (अर्थात् समानता) for states of mind and feeling, (5) comparison of dissimilar things by planting imaginary similarity in them.



(6) indulgence in hyperboles (अतिशयोक्ति) or exaggerated statements, (7) artificiality (कृत्रिमता) of style and thought, and (8) frequent reference to allusions (उद्धरण) from little known and rarely read books.

*Cavalier Poets* :—Thomas Carew may be said to be the finest lyric writer of his age. His amatory (प्रेम-सम्बन्धी) verse is less fanciful and more sensual. He is never obscure (दुर्लभ) or uncouth (वेढंगा) like Donne. He was a courtly and polished poet. *The Rapture* is his largest poem and his masterpiece. Richard Lovelace had less sustained poetic gifts. He is noted for a few songs. Suckling typified the cavaliers—their loyalty, dash, frivolity (चपलता), easy morals and wit. Richard Lovelace could write charming verses about nothing.

*Anglican and Catholic Poets* :—George Herbert is the most devotional of all religious poets. His treatment of religious themes (विषय) has a simple unstudied (सरल) earnestness about it. All his poems are expression of his piety as a man and a priest. His *Temple* is a singular work, full of faith and fervour (उत्साह) and also of subtlety (सूक्ष्मता), ornament and pointed phrases. He liked simple, homely, racy language. He is regarded as the saint of the metaphysical school. He expressed his thoughts by means of images and symbols.

*Robert Herrick* :—Herrick also wrote amatory (प्रेम-सम्बन्धी) as well as religious verses. His happiest expressions are found in his love-poems. In his religious poems there is not much of the element of deep piety. An expression of awe and fear instead of trust and hope is the prominent feature in these poems.

*Henry Vaughan* :—Henry Vaughan was a mystic. He was more at home in sacred than in secular verse. He was a man of good intellectual power and had some originality in

him. Vaughan is more melodious (संगीतमय) than Herbert. His mysticism is more fluid (तरल) and less argumentative, and his imagination is mellower (अत्यन्त मधुर). He has a hermit's soul. His meditations on life and death are graced by new images. His *Retreat* anticipates (पूर्वाभास देना) Wordsworth's famous *Ode on Intimations of Immortality*.

**Richard Crashaw** :—Richard Crashaw though at first an Anglican, had later on become a Catholic. While still at university he was a Latin poet. He is found at his best in religious verse. His best work is *Flaming Heart*. His work abounds in conceits (कल्पित विचार). He was less intellectual than Herbert, and his language was less simple and precise, but it had more of warmth, colour and harmony. His lyrical flights (उड़ान) have been equalled only by Shelley.

**Puritan Poets** :—Among the Puritan poets the two most important names are those of Andrew Marvel and John Milton. Marvel was counted among the Puritans more by reason of circumstances than by his temperament (स्वभाव). Milton was the only poet who fully identified (मिला देना) himself with Puritanism.

**Andrew Marvell** :—Marvell composed many verses which manifest the sincerity of his faith. Yet religion has a far less place in his verses than in those of the Anglican poets mentioned above. He revered the Bible but also loved women and song. Marvell found pleasure to indulge in happy contemplation (चिन्तन) of natural scenery. He was the first to sing the beauty and glory of the gardens and orchards. He preferred nature in its wild state than a nature tamed. Love poems are not numerous in Marvell's works, but a few that are there hold us by their passion. Marvell did not try pastoral (चरवाही सम्बन्धी कविता) but he stamped them with



His new truth and reality. He was an ardent (उत्कट) patriot, and his patriotism is the dominant (प्रमुख) note of many of his poems. After the Restoration, Marvell turned away from metaphysical type of poetry and pursued only the art of satire.

*John Milton* :—Milton is the greatest literary figure in English poetry, next only to William Shakespeare. As a poet he dominates (प्रधान होना) his century from so great an altitude (ऊँचाई) that he cannot be merged (मिलना) in it. He no doubt owes somewhat to Donne, Spenser and Ben Jonson but his debt to them is rather insignificant (तुच्छ). Among poets he alone endeavoured (कोशिश किया) to blend the spirit of the Renaissance and of the Reformation. His immortal works are the epics *Paradise Lost* and *Paradise Regained*. His other works are *Samson Agonistes*, *Lycidas*, *Allegro* and *Il Pensaroso*, *Comus* etc. English poetry between the time of Shakespeare and Milton has many gifts and graces, but the quality of greatness is lacking in it. It was left to Milton to restore this quality to poetry. He is the last poet of the English Renaissance. The splendour of Renaissance had been gradually fading away, but in Milton it flames up into a glorious sunset. Variety, flexibility (लचोलापन) and lyrical passion may be wanting in Milton, but in loftiness of thought, splendid dignity (मन्यता) of expression and rhythmic felicities (आनन्द) Milton has few to equal (बराबरी का) him.

## 6. The Restoration Period (1660-1702)—

The Restoration period derives its name from the restoration of Charles II to the throne of England. Charles II who had been an exile (निर्वासित) in France since the execution of his father, King Charles I, was restored to the throne in 1660, and it ushered in its wake a new world. During the 17th

century men's thoughts were increasingly directed to problems of civic and national life. The wide speculative (चिन्तनशील) interest and imaginative fervour (उत्साह) of the Renaissance gave place to a practical application of these ideals to real life, and naturally enough, literature itself became involved with the problems of practical politics. Moreover, the Restoration brought the influence of France into a closer touch with English life and letters. A brilliant set of writers had emerged in France actuated by classical methods who exerted a profound (गहरा) influence upon the literature of Europe. Its influence upon England owes itself to the court of Charles II. It was he who brought the French ideals for English literature. Psychologically the new spirit involved the substitution of the critical for the imaginative spirit. This new critical spirit is analytical (विश्लेषणात्मक) rather than creative (रचनात्मक) and sympathetic. It brings the intellect, rather than poetic imagination in play. Its tendency is to deal with manners and superficialities (ऊपरी चीजें) rather than elemental (तात्त्विक) things and larger issues of life.

Besides these changes in the thought currents of the time there were some objective events which, too, had exerted profound (गहरा) influence upon the life of the New Age. The hideous plague has darkened the careless gaiety of the Restoration London. The Great Fire had numbed (शून्य कर देना) people's imagination with its horror and devastation. A new institution of patronage (संरक्षकता) emerged in literary fields. Each poet had a patron (संरक्षक) whom he flattered and to whom he dedicated (अर्पण करना) his writings. He celebrated the events of the family life of the patron and in return received gifts and alms. The coffee-houses and clubs appeared as centres of thoughtful and intellectual activity. Politicians, clergymen, literary men and lawyers met at these places and



discussed the problems of the hour. These objective social, political and national conditions determined the character of poetry of the Restoration period.

7. The Augustan Period, or the age of reason, or the age of classicism (1702—1798)—The 18th century is a projection (विस्तार) of the Restoration Period and is heir to almost the same tendencies which dominated the latter half of the 17th century. It is studied in a distinct group merely because of the preponderance (अधिकता) of classicism. This period is also called the Augustan Period because, in literary splendour it resembles the period of the Roman Emperor, Augustus. Edmund Waller and Sir John Denham were the pioneers (अग्रगामी) of this movement. They led the reaction (प्रतिक्रिया) against the excesses of the metaphysical and restoration poetry. They wrote charming verses in the classical model. The classical period lasted for almost the whole of the 18th century. Alexander Pope is the centre and symbol of these group of classicists.

*General Characteristics* :—The classicists wanted to endow England with a literature which was polished, rational (तर्कपूर्ण) and perfect. Such poetry could be created only in a period of refined and supreme elegance (सुरूपता) such as the reign of Queen Anne was. The Age elevated (ऊँचा उठाया) Reason to a high pedestal (आसन). The Restoration had turned Reason into a free and rash guide, the classicists made her a clear and calm adviser. The influence of the French literature of the day, considerable in Dryden's time, became even more marked in the age of his successor Pope which meant greater lucidity (स्पष्टता) of expression and elegance (सुरूपता) of form. The literature of the period became more generally a literature of the town. In Pope's own verse, the manners and the social life of the day

are reflected as in the lens of a camera. "We note the frivolous (चपल) ritual (विधि) of the boudoir (वस्त्र बदलने का कमरा), hear the tapping of the inevitable (आवश्यक) snuff-box from gallants resplendent (लकड़क) in lace ruffles, we learn the drab story of Grub Street and its denizens (रहने वाले); the jealousies and bickering of authors,.....and the fluttering fan of the ladies."

The real classical period may be said to have passed away with the death of Alexander Pope. Samuel Johnson represents in a way only the survival (अवशेष) of classicism. Two other poets of note of this period are Matthew Prior and John Gay. Matthew Prior is considered as the father of English light verse. The airy deftness (कुशलता) of his touch is delicious and deludes (धोखा देना) the reader into rating him as a light-hearted jester. But in fact Prior was a true humourist with a sense of tears as well as of laughter. John Gay was a whimsical (मनमौजो) and delightful versifier of town and its ways. Other poets of repute during this period were Collins, Gray, Oliver Goldsmith and James Thomson.

**Precursors of the Romantic Movement**—In between the end of classicism and the advent (आगमन) of romanticism in English poetry, there was advent of a group of poets who clearly foreshadow the coming change in the spirit of English poetry. They are called the harbingers (अग्रदूत) or precursors (अग्रगामी) of the Romantic Movement. They break through the tradition and spirit of the age of reason and the classical conventions (रूढ़ि), and infuse a new freshness, breadth of vision, sharpened sensibility and heightened imaginative feeling in their poems. James Thomson was the first to strike this note of freshness in his *The Seasons*, which was a poem entirely different in substance and manner from any written during the previous hundred years. With Robert Burns and William



Blake, the English poetry takes an entirely different colour. While Burns rediscovers the spontaneous (स्वतः सून) truth of the art, Blake spiritualises language, melting its hardened crust (परत) and restoring its former purity.

*Robert Burns*—The special genius of Burns lay in presenting in a more refined and beautified form the scattered folk-poetry of Scotland. Love and intimate knowledge of Nature, a quaint (अनोखा) and racy (तीक्ष्ण) dialect, a passionate concreteness of imagery, a rich allusiveness—these were focussed with special brilliance in him. He had in him a breadth of humour and a poignant (तोक्ष्ण) intensity of feeling. His songs were direct impressions of personal experience. The women who inspired his songs were rough toilers of the field. Yet they inspired him in creating the finest love poems in English literature. The charm of Burns' best verse lies in his perfect mingling of man and nature. The humanitarian (मानवीय) note that is so notable a feature of this new era strikes a clear unequivocal (स्पष्ट) note in Burns.

*William Blake*—Blake was a visionary (द्रष्टा). As visionary, he was ever looking behind the visible frame of things for the glories and terrors of the world of spirit. He did so as a dreamer of dreams and not as a moralist. He had the naturalness and spontaneity (सरलता) of a child. Both the mysticism and the naturalism of Romantic Revival found expression in Blake. Blake dealt with the simplest phases of life and his mystical vision transformed those familiar things into something strange and wonderful.

**8. The Romantic Revival (1798—1832)**—Romanticism is the emotional tide which ebbs and flows throughout history of English poetic literature. In England it reaches its high water mark in the age of Shakespeare and of Wordsworth. Generally

speaking, as a form of art, romanticism means *sharpened sensibility and heightened imaginative feeling*. The word 'romantic' is often understood as opposed to 'classical' which term is generally used to denote the 18th century classical modes. Order, clarity and tranquillity (शान्ति) were the classical qualities which distinguish the age of Dryden and Johnson. The romantic quality, on the other hand, consists in *addition of the strangeness to beauty*. Curiosity mingled with the desire of beauty constitute the romantic temper. To this can also be added a *subtle sense of mystery* and an instinct for the elemental simplicities of life.

The supreme Romantic movement in English literature was the Renaissance. It has transformed not only English but also European life; but like every great impulse (प्रवृत्ति) in art and life, it had been followed by a period of reaction (प्रतिक्रिया). The post-Renaissance writers had become conventional (रूढ़िवादी) and aloof from the ordinary life. The classical writers tried to correct these defects and give to English literature greater clarity and a closer correspondence (मेल) with the actualities of life. By lapse of time this group also became artificial and one-sided, and another movement was needed for the purposes of spiritual adjustment, and this was provided by Romantic Revival.

The Romantic Revival was the result of various causes. It was the result of the Renaissance and the Reformation. The romantic spirit which consists of a consciousness of the dignity and importance of man as a man, and the glories of the world of nature, was born centuries before and worked in men's minds throughout the 17th and 18th centuries. The horrors of the French Revolution, the awakening of new idealistic (आदर्शवादी) philosophy in Germany and the political upheaval (आन्दोलन)



in America were the symptoms (लक्षण) of the same spirit. All these contributed to the growth of romantic spirit.

The elements of Romanticism as mentioned above are (1) strangeness, (2) love of beauty, and (3) subtle (सूक्ष्म) sense of mystery (रहस्य). The sense of mystery is a complex emotion compounded (बना हुआ) of awe in the presence of the unknown, wonder in the presence of the known and a rapture (आनन्द) for beauty. It is in search of this mystery, viz. the element of awe and wonder, that the romantics looked back to the Middle Ages. They saw in mediaevalism (मध्य युग) richer inspiration for the mysterious (रहस्यपूर्ण) forces, and hence they shunned modern conditions of life and turned towards the folk-lore (लोक-गीत) and legendary (कथा-कहानी) wealth of the Middle Ages. The enthusiastic appreciation of the middle ages satisfied the emotional sense of wonder and also the intellectual sense of curiosity. The gradual reawakening of the sense of mystery can be traced in the nature poem of the age beginning with Thomson's 'Seasons' and ending with the songs of Blake. Romanticism had found its outlet in a number of directions. It discovered a new delight in simplicity of theme, feeling and expression, in the worship of nature and in the familiarity with the lives and thoughts of humble men and women. It was also fascinated (मोहित) by the morbid (दूषित) and the supernatural, by whatever was remote in time, like the Pagan world and the Middle Ages, and by the exotic legends and splendours of the East.

Romanticism also signifies 'liberalism (उदारता) in literature'. It is true that there was at first a slavish imitation of Spenser. But in all literary movements there is at first a reversion (लाटना) to older conventions (रूढ़ि). Gradually the new art appears with all its glory. Hence romanticism was a reaction against set rules and customs. It insisted upon spontaneity and the

principle that every man had a right to express his thoughts in his own way. It also derived inspiration from Hellenism. Return to Nature and simple life is another characteristic of Romantic poetry.

The Romanticists of the period are Wordsworth, Coleridge, Southey, Byron, Shelley and Keats.

9. The Victorian Era—(1832—1875),—The Victorian era which departed from the romanticism of poets like Wordsworth, Shelley, Keats etc. begins from 1832. By 1834 Shelley, Keats, Byron, Coleridge were dead, and although Wordsworth died in 1850, his literary activity had come to an end by 1832. The high priests of the new note in poetry were Tennyson and Browning. The display of poetic talent during these years is as prolific (फलवान) as it is subtly varied in the wide range of its colouring.

The Victorian age is characterised by an intellectual and positive movement. The spiritual change and the atmosphere of a different age give to the poetry of the era a different aspect. The new features are (1) a more disciplined manner, (2) a more elaborate perfection of the form, (3) a more spontaneous sympathy with emotions, and (4) a stringent (कठोर) intellectualism (बुद्धिवाद). The Victorian poets derive this inspiration from the restless activity of the mind. They are interested in the mere truth of things, and philosophy and psychology have much appeal for them. Their poems are analytic (विश्लेषणात्मक), and their ideal lies in objectivity (वास्तव विषय). The closer approximation (सम्पर्क) of literature of social life is very marked in the Victorian era. The changes brought by the Industrial Revolution, the problem of bread, the problem of the unfortunate and destitute (गरब) children, the horrors of prison-life and the need for reform in the administration of prison, the move-



ment of the working class for securing their rights—all these are reflected in literature. While the earlier Victorian literature was greatly concerned with *social politics*; a new influence came into the literary and social life of the day in 1859. It was the influence of *natural science*. The publication of Darwin's *The Origin of Species* started a new era. Poetry and fiction were influenced by the new spirit the spirit of scientific observation and philosophic analysis (विरलेषण). Moreover, a steady advance of democratic ideals and the progress of scientific thought, fully affected the literature of the age. The advance of science transformed man's outlook upon life and influenced every channel of intellectual activity. It fostered (बढ़ावा दिया) a spirit of restlessness and commercialised modern life. The spiritual unrest is reflected remarkably in Mid-Victorian poetry, that is, in the poetry of Hugh Arthur Clough, James Thomson, Matthew Arnold, Edward Fitzgerald etc. They testify (प्रमाणित करना) to the sceptical (संशयात्मक) tendencies (प्रवृत्ति) evoked (बुलाना) by scientific research. This stifled (गला घोटना) for a while the lyric impulse—so characteristic of Tennyson, and over-weighted verse with speculative (चिन्तनशील) thought. More important than the matter of science was the scientific method that invaded the art of the age. In accuracy of detail it would be impossible to rival the scenic descriptions of Tennyson, whose nature poetry is like the work of an inspired scientist. The dominance (प्रमुखता) of the scientific method can be seen more clearly in history and fiction.

The outstanding poets of the earlier Victorian era were Tennyson, Browning and Matthew Arnold.

*Alfred Tennyson* (1809—1892)—He was the most representative poet of the Victorian era. All the important currents of thoughts that existed during these sixtifeve years can be seen

in his works. He was happiest at his and best while depicting for us the beauty of the visible world. Accurate observation and delicate poetic feeling are blended (मिला) in his poetry. He painted nature as a background for reflecting human emotions. The expansion (विस्तार) of democratic ideal and the growth and diffusion (प्रचार) of scientific ideas had deeply impressed his work. His important works are *In Memoriam*, *The Princess*, *Maud*, *Idylls of the King*, *The Lotus Eaters*, *The Lady of Challoot* and *Break, break, break*.

*Robert Browning* (1812—1889)—Browning was a versatile (बहुमुखी) genius. He had the unique power of comprehension (ज्ञान) of the varied aspects of human nature and also had the power of dramatically presenting them. He was the most intellectual representative of his generation and of the generation that followed. In dramatic power Browning stands alone among the poets of the 19th century. He was a philosopher, a psychologist and a man of rugged (रूखा) genius. He paid scant (कम) regard for the understanding of his readers. His style was most abstruse and obscure (दुरूह). His chief interest lay in the study of the story of souls. He was a staunch optimist (आशावादी). His important works are *Pauline*, *Paracelsus*, *Sordello*, *Dramatic Lyrics*, *Dramatic Romances* and *The Ring and the Book*, besides other shorter poems.

*Matthew Arnold* (1822—1888) —Matthew Arnold drew inspiration from Greek classics. His *Strayed Traveller*, *Myerrinus* etc. are all Greek in form and manner of treatment. He was a champion (समर्थक) of the classical ideal of poetry. He adhered to a peculiarly melancholy (विषादपूर्ण) philosophy of life. His important works are *Scholar Gipsy*, *Thyrsis*, *Merope* and *Sohrab and Rustum*. *Rugby Chapel*, *Dover Beach*, *Southern Night*, *Westminster Abbey* are his elegiac poems. His works



abound in fastidious workmanship and rhythmic felicities. His poetry lays bare the religious unrest of the time—"the sick hurry and divided aims of life".

Among the women poets of Victorian era the names of Elizabeth Barrett Browning, Christina Rossetti, and George Eliot are worthy of note.

10. **The Pre-Raphaelites** :—The pre-Raphaelites were a group of Victorian poets who had drawn inspiration from the Italian painters, before Raphael. They had found in them sweetness, depth, sincerity of devotional feelings and humble adherence to truth. Like the Romantics the pre-Raphaelites were inspired by the Middle ages, by their romance, chivalry, (बहादुरी) superstition and strange combination of the mystical and the material. Their style was highly ornamental (अलंकारपूर्ण), picturesque (चित्रात्मक), passionate and exquisite (विशिष्ट) in detail. The pre-Raphaelites were above all artists. Art was their religion. They were free from any moral or didactic (उपदेशात्मक) purpose. A strong conception (ज्ञान) of scene and situation, precise delineation (चित्रण), lavish imagery and wealth of detail are the chief characteristics of the pre-Raphaelites. Besides, they were highly pictorial. The name pre-Raphaelites was given to this school of poets after the name of a society of painters called pre-Raphaelite Brotherhood formed in England in 1848. The poets constituting this school were C. G. Rossetti, William Morris and Algernon Charles Swinburne.

**C. G. Rossetti**—Rossetti had extreme fondness for elaboration of details, and the pictorial element is more insistent in his poems. His outlook of nature was essentially that of a painter. He always thought and felt in terms of pigments (रंग). His poems were often written for pictures. But when not written for pictures they invariably suggested pictures.

*William Morris*—Morris sought relief from the ugliness of modern life by fashioning a secluded (एकांत) realm (राज्य) of beauty. There is no poet whose work is so uniformly fine in quality, so happy in its level and excellence.

*A. C. Swinburne*—The most obvious thing about Swinburne's poetry is his melodic (संगीतात्मक) splendour (ऐश्वर्य). He is the most musical of all English poets. In many English poets the pictorial quality is more dominant than the melodic, but in Swinburne's case everything is subordinate to melody. A distinguished critic said, "I would never have believed that there could be such music in words and especially in the English language." Just as Rossetti made thought pictorially sensuous (संवेदनशील), Swinburne made thought musically sensuous. Besides Swinburne was a man of wide culture and fine scholarship.

11. **The Modern Period (1875—1956)**—Nominally the Victorian era closes in 1860, but actually it came to an end during the eighties. The last ten years of the century saw ferment (उबाल) of new ideas, gave birth to a fresh set of forces in literary life, and witnessed a reaction (प्रतिक्रिया) against many of the old Victorian ideals. The special characteristics of the present day tendencies in life and letters are (1) reiteration (पुनरावृत्ति) of the old revolutionary formula of Liberty, Equality and Fraternity (भ्रातृत्व) in a new setting, (2) worship of power rather than of beauty, and (3) challenging attitude towards the older values in art and life. The formula of 'liberty, equality and fraternity' had emphasised the importance of the individual—the importance of man as man, irrespective (बिना लिहाज किये) of class distinctions (भेदभाव). But the modern tendency is collectivist (समष्टिवादी) and not individualistic (व्यक्तिवादी). It does not express itself in a humanitarian (मानव-प्रेम सम्बन्धी) appeal to more influential classes to help their poorer brethren. It strikes



a more radical (मौलिक) note in aiming at the abolition of class distinction. The old appeal was made to the community as a collection of individuals. The new appeal is made to the state as an organic and collective whole. The old ideal of liberty implied minimisation of the sphere of governmental activities, but the modern meaning of liberty is a more and more inroad (आक्रमण) on individual liberty and increasing quantity of governmental interference in public life.

The modern tendency to worship power rather than beauty has led to an attack upon the petty conventionality (रूढ़िवाद) that was one of the weaknesses of Victorian letters. The reaction had started with Browning who had strived for strength rather than for sweetness in literary expression. Meredith and Hardy followed Browning's lead and achieved for fiction what he had done for poetry. George Moore, W. E. Henley and Rudyard Kipling brought a rough outspokenness (स्पष्टवादिता) into our letters. As a result, the literature of the new era with all its freshness, its living interest, its powers to grip (मोहित करना) has become less and less of an art and more and more a method of social propaganda (प्रचार). All the outstanding (प्रमुख) literary personages of modern times viz., Shaw, Wells, Galsworthy, Masfield etc. are preachers.

The challenging attitude towards old moral and social values has also led to a change in older literary forms. The modern poets indulge in experimentation (परीक्षण) of various literary forms which has given rise to symbolism, mysticism, impressionism etc. The rapid development in modern means of transport has led to a curious shrinkage (सिकुड़न) of the world and this has also reacted on the literature of the modern times. The old leisurely atmosphere has gone and along with the old dignity, grace and sweetness. A breathless hurry

informs the writing of to-day together with a neglect for form and a contempt for beauty.

The important poets who flourished after 1880 are Robert Bridges (1844—1930), Rudyard Kipling (1865—1936), John Davidson (1857—1909), Ernest Dowson (1867—1900), A. E. Housman (1859—1936), Thomas Hardy (1840—1928), Francis Thompson (1859—1907), G. M. Hopkins (1844—1889), Walter de-la-Mare (1873—1956), T. S. Eliot (1888), W. H. Auden (1907), Robert Graves (1895), Edward Thomas (1878—1917), John Masefield (1878), W. B. Yeats (1865—1939) etc.

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## GEORGE HERBERT (1593—1633)

**Life :—**George Herbert was born in 1593. He was educated at Westminster School and Trinity College, Cambridge where, later on, he was appointed a public orator from 1619 to 1626. He won the favour of king James I and embarked upon a career of a courtier and politician. In 1630 he became Rector (पदवी) of Bemerton in Wiltshire. He died at the early age of forty, in the year 1633.

**Works :—**The most popular work of George Herbert, *The Temple* was published a year after his death. The poems of *The Temple* are short lyrics full of pious aspiration (आकांक्षा) and beautiful pictures of nature. Herbert has written a number of other short poems. His prose work, *A Priest to The Temple* was published in 1652, long after his death.

**George Herbert as a Poet :—**George Herbert is a poet of the metaphysical (आध्यात्मिक) school of which John Donne was the pioneer. His poetry is metaphysical because of its philosophic (दार्शनिक) depth and breadth, its use of quaint (विचित्र) imageries (रूपक अलंकार) and its obscure (दुरुह) conceits (कल्पना). George Herbert was a true follower of John Donne. His poems are honest, intimate, sincere and modest. They are homely, quiet and colloquial. Moreover, his poems are touched with a quaint (विचित्र) humour. He differs from John Donne in avoiding the use of the complex and scholastic (शास्त्रीय) imageries in his poems. Donne is famous for his sharp wit and scholastic imageries which often make his readers confused. Herbert is a saint among the metaphysical poets.

He uses simple language only to put a peculiar depth and gravity in his words. His language is simple but never cheap. Like the typical metaphysical poems, his poems too show a happy blending (मिश्रण) of thought and feeling. Herbert was a careful artist. His poetry is sensitive to the most delicate change of feeling. His lines are packed with greater meaning than they seem to express.

The distinguishing (विशेषतासूचक) quality of Herbert is that he expresses everything by imagery and tries, above all else to be concrete. This constitutes his merit, but often it makes him to leave his ideas undeveloped. Another of his shortcoming (दोष) is that he is subtle (सूक्ष्म) to the point of obscurity (दुरूहता) and strange to the point of enigmatic (पहेली). His poetry frequently offends taste, but it often gives the impression of a sort of sublimity (उच्चता). His short poems are so much alive, strange and weighted with meaning that their faults of taste are set off by their poetic flashes.

George Herbert was a lover of music, and he often used to sing his own poems to the accompaniment of lute or violin. Naturally, therefore, there is a wide variety of metres in his poems. In almost every poem of his, there is a special combination of lines and rhymes, and often a line is so packed that it sounds very hard.

Grierson says, "Herbert is a sincere and sensitive poet and accomplished (कुशल) artist elaborating (विस्तृत करन) his argumentative (तर्कपूर्ण) strain or little allegories and conceits with felicitous (उचित) completeness (पूर्णता), and managing his variously patterned stanzas ..... with a finished and delicate harmony".



## NATURE

**Introduction :—**In this poem Herbert at first rebels against Divine Love. He had to live the life of a clergyman, as the Rector of Bemerton, much against the tendency of his heart which was inclined towards worldly achievements. Hence the cause of such rebellious mood. He will rather die or fight or suffer than admit that God is omnipotent (सर्वशक्तिमान्). But, soon, realisation (अनुभूति) overcomes this spirit of rebellion, and he completely surrenders (समर्पण करना) himself to the will of God. The ways of God are mysterious (रहस्यपूर्ण) but, surprisingly enough, the soul that is most incredulous (अविश्वासी), is ultimately (अन्त में) drawn towards Him, to remain by His side, close and firm. This poem has didactic (उपदेशात्मक) value. It teaches human beings to bow down to the will of God, without any resistance (विरोध).

**Summary :—**The poet's soul vacillates (अस्थिर होना) between secular (सांसारिक) and temporal (धार्मिक) career. He is in a mood to defy (विरोध करना) God. Like an atheist (नास्तिक) his heart is prepared to believe that God has nothing to do with him. But this mood is only a passing phase of his mind. Faith soon overcomes doubt, and the poet prays to God to subdue his rebellious heart because, he knows, that God is capable of captivating (मन हरने में) even the most turbulent (उपद्रववारी) spirit. He says that if God will not remove the poison of atheism (नास्तिकता) from his heart, it will spread over the whole body and corrupt (भ्रष्ट करना) his soul by evil suggestions (प्रेरणा). His soul will perish like bubbles (बुलबुला) vanishing in the air. He, therefore, prays to God to remove the ruggedness (रुखड़ापन) of his heart and implant (स्थापित करना) in it fear and reverence (भक्ति) for His Law. He also suggests that if his heart has become so rotten that it can-

not be cured, then God should build it a new. He compares his heart to stone, and wants it to be replaced by a fitter one which may hide all his doubts and revolts against God, and hold Divine Love in it.

सारांश :—इस पथ में हम कवि का ईश्वर के प्रति अगाध भक्तिपूर्ण आत्मनिवेदन पाते हैं। कवि का हृदय ईश्वर के प्रति अविश्वास-रूपी विष से विषाक्त हो गया है। यद्यपि उसने पादरी का पद स्वीकर किया है पर उसमें उसका मन नहीं लगता। अतः वह ईश्वर से प्रार्थना करता है कि “हे प्रभो! मेरे हृदय का सुधार कीजिए, इसे दूषित होने से बचाइये; नहीं तो मरते दम तक मेरा हृदय आपकी ओर से विसुख रहेगा। यह सदा भक्ति-भावना का विरोध करता रहेगा और इस बात से इनकार करेगा कि मेरा आपके साथ कोई भी सम्बन्ध रहा है। आपके प्रति विद्रोह की भावना मन में लिये ही मैं इस दुनिया से कूच कर जाऊँगा। इसलिए मेरे हृदय को कलुषित होने से बचाइये। यह आपकी महान् विशेषता है कि आप अपने उग्र विरोधियों को भी अपना भक्त बना लेते हैं। अगर आप अविश्वास-रूपी विष को मेरे हृदय में ही छिपा रहने देंगे तो वह अपना कार्य करेगा, भिन्न-भिन्न रूप में अविश्वास की प्रेरणा देगा और इस प्रकार मेरी आत्मा का सर्वनाश कर देगा। मेरी आत्मा अमर होने के बदले पानी के बुल-बुले की तरह शीघ्र ही फुटकर हवा में विलीन हो जायगी। इससे आपकी कारीगरी को ही बट्टा लगेगा, क्योंकि यह सर्वमान्य सिद्धान्त है कि आत्मा अमर है। ऐसी स्थिति में अगर मेरी आत्मा कलुषित हो गयी तो यह आपका ही दोष कहलायेगा।”

अंतिम पद में कवि पुनः कहता है—“मेरे रखड़े हृदय को अपनी कृपा द्वारा चिकना कर दीजिये। जहाँ आज विद्रोह की भावना है वहाँ श्रद्धा, धर्म-भीरुता तथा नियम-पालन का भाव भर दीजिये। यदि पापों के कारण मेरा हृदय इतना दूषित हो गया हो कि उसका परिष्कार ही नहीं हो सकता हो, तो एक नये हृदय का ही निर्माण कर दीजिये।” कवि अपने हृदय की तुलना एक पत्थर से करता है और कहता है—“मेरी पार्थिव बुराइयों को दवाने के लिए एक अच्छा हृदय



दीजिये जो आपकी भक्ति को भी आत्मसात् कर सके। कवि अपने हृदय की तुलना पत्थर से करता है और अपने पार्थिव बुराईयों को छिपाने के लिए ऐसे पत्थर की कामना करता है जो अपने अन्दर ईश्वर की प्रतिमा और भक्ति दफना सके।

**STANZA 1. Meaning :—**The poet is in a vacillating (अस्थिरपना) mood. He has chosen for him the career of a priest but at heart he likes worldly pleasures. He does not want to submit tamely to God. Either, being unable to stand the strain of priestly life, he will die full of revolt against God, or he will fight out of the order of priesthood and travel away to the path of worldly fortune. He may even be constrained (बाध्य होना) to turn atheist and deny that God has anything to do with his life. He, therefore, prays to God to subdue his rebellious heart because only He has the power to captivate (हर लेना) even the most turbulent (उपद्रव-कारी) heart and force it to submission.

**Note :—***Full of rebellion*—full of revolt against God. The poet has taken the order of priesthood but his heart sways (झुकना) towards worldly attractions. This has made his heart turn a rebel against God.

*I would die..... with me*—Being unable to bear the strain of priestly life the poet feels that he may either die, or fight his way out of the church and travel into the secular world, or turn a nonbeliever in God. *Tame*—subdue (वशोभूत करना). *It is Thy highest art*—God's craftsmanship is great, but the greatest is to draw rebellious souls towards Him. *To captivate*—to charm, to win over. *Strongholds*—places of defence, fort (किला). *It is Thy.....thee*—In keeping with the idea of rebellion, the poet employs here the imageries of war. A rebel leader defends himself from behind a fortress.. Herbert says that God is very skil-

ful in the art of subduing the forces of rebellion against his authority.

**STANZA 2. Meaning :—**The poet is in a penitent (परिचिन्तित) mood. He prays to God to remove the poison of disbelief and revolt from his heart. He knows what a great disaster (उत्पत्ति) this poison is capable (समर्थ) of doing. Once this poison gets into the heart, the heart becomes a victim to all sorts of evil temptations (लोभ). The soul, thus ruined, vanishes like bubbles of water. The poet feels that failure on the part of God to protect his soul will render (बनाना) His own creation worthless. The body without a good soul is a deceitful (धोखा से भरा) creation, and it will bring a slur (कलंक) upon God's workmanship (कारीगरी). The poet, therefore, prays to God to purify his soul.

**Notes :—***Thou*—God. *Venome*—venom, poison. The reference is to wild (प्रचण्ड) impulses (उत्तेजना) in the heart of the poet which led him to revolt against God. *Lurk*—hide to remain secretly. *Suggestions*—hints towards temptation and allurements. *Fume*—to smoke, to emit vapour (फुँकना). *And in.....work*—the poet imagines venom to be boiling in a pot and emitting (फुँकना) vapour. 'Venom' is the feeling of disbelief in God and 'vapour' is the alluring (लोभनीय) hints (इशारा) for indulging (लिप्त होना) in sins. *work*—to produce effect (असर पैदा करना). *My soul..... strain*—my soul will burst and vanish like bubbles. *And then*—from bubbles. *By kinde*—according to its nature, being airy nothing. *Vanish into a wind*—would disappear. *Workmanship*—craftsmanship (कारीगरी). The reference here is to the body, the creation of God, which will become worthless in the absence of a good soul. *Deceit*—deceitful (झलपूर्ण से भरा).



**Exp. If Thou shalt.....deceit**—These lines occur in George Herbert's poem entitled 'Nature'. The poet's heart is wavering (डॉर्वाडोल होना) between faith and doubt. His heart has risen in revolt against God. He is in the verge (किनारा) of denying that he has got to do anything with God. But the poet is out to crush this rebellion of his heart. He prays to God to remove disbelief and rebellion from his heart. He says that if God will allow this poison to remain hidden in his body, his soul will become polluted (नष्ट होना). It will turn into bubbles and vanish into air. A soul without faith in God, is like a bubble which may burst and vanish into thin air any moment. The poet says that pollution (कलुषित होना) of his soul will only bring a slur (बदनामी) on the craftsmanship of God. God himself will be blamed for creating such a worthless soul. He, therefore, prays God to purify his soul by planting in his heart reverence and fear for God and His Law.

**STANZA 3. Meaning :—**In this stanza the poet compares his heart with a rugged (रुखड़ा) stone and requests God to make it smooth, and instil (डालना) therein reverence and fear for Him and His Law. He further says that if his heart has become so rotten that it cannot be repaired, then God should replace it with a new one which may be able to hide all his past sins and keep God Himself within it. The poet feels that his heart is too full of poison and it requires either to be refined or replaced by a new heart.

**Notes :—***Smooth*—make refined by removing its ruggedness (रुखड़ापन). *Rugged heart*—heart full of impure and vicious ideas (खयाल). *Engrave*—carve in (खोदना). *Rev'rend*—deserving reverence (श्रद्धा के योग्य). *Engrave . . fear*—instil (डालना) in my heart regard for God and His moral laws, and fear of His wrath

(क्रोध) in case of their violation (उल्लंघन). *Sapless*—dry, without the juice of God's love. *And a much fitter stone*—the poet compares soul with a stone raised on a grave which hides the dust of dead body. The poet prays to God to give him a better soul so that it may suppress the impurities of his heart. *To hide my dust*—to hide the poison of disbelief and rebellion which I had entertained (रखना) in my heart so long. *Then Thee to hold*—the new heart will enable me to crush my rebellious spirit and hold God in it.

**Critical appreciation :**—George Herbert's 'Nature' is a religious poem. The poet is one of the few best poets of the metaphysical school of poetry. This poem 'Nature' displays the salient features of the metaphysical school of poetry.

The poem is all about a temporary sense of rebellion arising in the heart of the poet against God, followed by the realisation that it is only through the mercy of God that a spoilt soul can attain salvation. The theme is typically metaphysical dealing with vice, sin, salvation and God.

The second thing about this poem is the strangeness of the imageries. In the opening stanza the sinful heart is imagined as a fortress. The imagery has been taken from the world of war. A rebel takes shelter in a fortress and defends himself behind the same. A sinner hides himself behind the sinful soul. Only a stronger power can captivate the rebel leader by breaking through the fortress. Similarly God is imagined here as the super-force who can break open the doors of a sinful soul and punish the culprit.

In the second stanza the imagery is still more complicated and scholastic. Such comparisons are called 'Conceits' or comparison between apparently unlike things. Sin



imagined as poison and the worldly temptations as fire. As heating makes the liquid convert into bubbles and get vanished in the air, so, here, we find, that heated by the fire of worldly temptations, the venoms of sinful heart turn into bubbles and soon vanish away.

The same mood of imagery is contained in the last stanza of the poem where a sinful human heart is compared with a rugged stone.

Another thing which makes the poem fall under the category of metaphysical poetry is the nice blending of the mind and the heart. Both rationality and emotionality go side by side, neither affecting the development of the other. This unification of sensibilities is one of the most outstanding feature to be found in the metaphysical poems.

The style is conversational and argumentative. God is humanised here and treated on a worldly level. The element of reasoning is prominent in the last line of the second stanza of the poem—'Making Thy workmanship deceit.' The idea is that if God is the creator of everything, then sin is also his creation and so it is His responsibility to rid the world of sins.

The words used are simple but packed with deeper and more sublime meaning. The element of conflict is quite apparent and a desire to reconcile is more than clear. The spirit of surrender, which is typical of Herbert, is also vivid here, but not before the poet has given expression to the heart-felt revolt.

This poem is a nice specimen of metaphysical poetry, displaying the uniqueness of the school of poets to which George Herbert belonged. There is an honesty of purpose

in this poem. The background in which this poem is written is the background of the poet's own life—a life of tussle between secularism and religion and the final surrender to the latter.

## GRACE

**Summary :—**In utter humility (नम्रता) the poet says that he has lost all power for improving and ennobling (भद्र बनाना) his life. All his best efforts become in vain (बुरा) because they make no improvement in his moral standard. He therefore, prays to God to shower (बौद्धारना) His mercy upon him. Just as a house remains dark in the absence of the sun and the dwellers are rendered (बन जाता है) unfit for work so without the grace of God man's life becomes dull and dreary (निरानन्द). The dew drops on grass every morning without being asked. The poet asks the grace of God to fall upon his soul in a similar manner. He feels that his life is coming to a close as, death, like a mole, is digging into his soul. The poet wants that the grace of God should be equally active as death, to salvage (नाश होने से बचाना) his soul. The sins committed by him strike his conscience (विवेक) and by constant (लगातार) resistance (विरोध) the soul becomes hard and devoid of love. God's grace is necessary to make it soft. The poet, therefore, appeals to God either to send His grace to him or to call him close to Him.

**सारांश :—**इस पद्य में कवि ईश्वर से अनुग्रह की वर्षा करने की प्रार्थना करता है। वह कहता है—हमारी सारी शक्तियाँ, सारे गुण बेकार हो रहे हैं। उसे बढ़ाने के लिए मैं जितना भी प्रयत्न करता हूँ वे सब व्यर्थ हो रहे हैं, उनमें कुछ भी वृद्धि नहीं होती। इसलिए हे प्रभो ! अपने अनुग्रह की वर्षा करो।

यदि सूर्य अपना मुँह सदा के लिए छिपा लें और पृथ्वी पर प्रकाश ताप की वर्षा नहीं करें तो पृथ्वी के सारे पदार्थ अन्धकार के आवरण में



जायेंगे और आपकी सारी रचना अन्धकार के बन्दी की तरह परतंत्र और निरर्थक हो जायेंगी। जिस प्रकार शरीर के लिए सूर्य का प्रकाश और ताप आवश्यक है, उसी प्रकार आत्मा के लिए आपका अनुग्रह आवश्यक है। इसलिए हे प्रभो! आप ऊपर से अनुग्रह की वर्षा कीजिये।

ओस प्रतिदिन प्रातःकाल बिना बुलाये ही घास पर गिरता और घास को ताजा और सजीव बना जाता है। उसी प्रकार कवि की कामना है कि भगवान का अनुग्रह-रूपी ओस उनकी आत्मा को सजीव बना दें।

मृत्यु छलुंदर की तरह सदा मनुष्य के जीवन को कुरेदती और उसका कर्म तैयार करती रहती है। जब मृत्यु अपना काम करती जाती है तो क्या आपका अनुग्रह अपना काम नहीं करेगा? आत्मा का उत्थान आपके अनुग्रह से ही होता है। इसलिए हे प्रभो! मेरी आत्मा पर अनुग्रह की वर्षा करो।

पाप हथौड़े के प्रहार की तरह सदा मेरे हृदय पर प्रहार करता है। इस कारण मेरा हृदय कठोर हो गया है। इसमें प्रेम-रस का बिलकुल अभाव हो गया है। इसे पुनः सरस बनाने के लिए और पाप की कलाई न लगने पावे इसके लिए आपके अनुग्रह की अत्यन्त आवश्यकता है। इसलिए हे प्रभो! अनुग्रह की वर्षा करो।

कवि अनुग्रह से कहता है—‘तुम्हें मेरी आत्मा का रास्ता देखा हुआ है। इसलिए तुम शीघ्र आओ यदि तुम नहीं आना चाहो तो मुझे ही अपने पास बुला लो।’ कवि स्वयं अपने मुख से नहीं कहना चाहता कि वह कहाँ जाना चाहता है, पर यह स्पष्ट है कि वह परमपिता परमात्मा का सान्निध्य प्राप्त करना चाहता है। इसलिए पुनः कहता है—‘हे ईश्वर अपने अनुग्रह की वर्षा करो।’

**STANZA 1. Meaning:**—The poet compares his faculties (योग्यता) with stocks of seeds which are necessary for cultivation. These faculties, he says, have become useless. All his efforts to improve his life have become in vain (व्यर्थ). His only hope lies in God's grace. He, therefore, prays to God to shower His Grace upon him unceasingly (निरन्तर).

**Notes:**—*Stock*—capital, store (पूँजी). *Dead*—useless. *Handrie*—act of cultivation (गृहस्थी). Here, it stands for life. *Thy graces*—God's mercy, love and blessings (ईश्वर का अनुग्रह). *Without cease*—without stop, endlessly.

N. B. The metaphor has been taken from the world of trade and cultivation. In trade, the stock becomes dead when the goods do not sell. In cultivation the stock is dead when the seeds rot or the bullocks die or the plough do not work and nothing can be produced on the land.

**STANZA 2. Meaning:**—Just as darkness prevails (प्रबल होता है) everywhere in the absence of the sun and people become unfit to do any work, so, in the absence of God's grace, the soul, residing in the house of body, becomes like a prisoner in a dungeon (कारागार). To avoid this sad plight (दुर्दशा) of his soul, the poet asks God to shower His grace upon him.

**Notes:**—*Still*—even now. *Sunne*—sun. *Should hide his face*—chooses not to shine. *Thy house*—the Universe. *Dungeon*—dark underground cell (काल-कोठरी). *Thy works*—all the creations of God. *Night's captives*—prisoners of darkness (अंधकार के कैदी).

**Exp. If still the sunne...from above**—These lines occur in George Herbert's poem entitled 'Grace'. It is a devotional (भक्ति-सूक्त) poem in which the poet sincerely prays to God to drop his grace upon him from above. The poet compares God's grace with the sun. He says that when the sun hides his face by concealing himself under thick clouds, the entire world is plunged (डूबना) in darkness. All the creations of God become inactive as if they were prisoners of darkness. As the sun is necessary for the physical world, so also God's grace is necessary for the spiritual (आध्यात्मिक) world. The soul cannot flourish (समृद्धि होना) without God's grace in the same way as the



physical world cannot live without the sun's light. The poet, therefore, prays to God to shower His grace from above like the life-giving light and heat of the sun.

**STANZA 3. Meaning:**—Each morning soft dew-drops fall on the grass refreshing it and giving it renewed (पुनः) life. The grass does not ask for the dew, yet it gets that without asking. Will not then Divine mercy come upon man, the noblest creation of God, who prays and craves (माँगता है) for it? The poet hopes that it will. So he prays to God to shower His mercy upon him.

**Notes:**—*Out-strip*—run faster, surpass *Dove*—pigeon (कबूतर). The pigeon is used as a message bearer. Hence, here, Dove means the bearer of God's message of love, i. e. holy spirit. *And shall the dew...The Dove?*—Will the dew surpass God's grace in nobility? The dew falls every morning without being asked. Will not grace fall upon devout (धार्मिक) people even being asked? *Grass*—grass.

**STANZA 4. Meaning:**—Death works like a mole and digs into the soul of the poet. The poet wants that God's grace should be equally active and help the poet to redeem (मुक्त करना) his sins by His grace.

**Notes:**—*Still*—always. *Mole*—(कूडुंदर). *Death is.....each remove*—as mole digs holes in the earth, so also death digs holes in the life of a man and prepares him for the grave at each step. *Remove*—step (कदम). *Let grace work too*—While death goes on draining life of its vitality, God's grace should be active and come to man's aid and give him freshness and vigour.

**STANZAS 5 & 6. Meaning:**—The poet feels that sin strikes at his conscience (बिबेक), as a result of which his cons-

science is hardened. It becomes devoid of love, pity and sympathy. The poet prays to God to shower His grace upon him and protect him from sin and, thereby, counteract (प्रतिकार करना) the influences of sin.

The poet feels that he is not far removed from God and there exists a kinship of his soul with God. Hence, the way to his soul is known to God. He invites God's blessings to come to him straight, otherwise he wants his soul to be removed to the proximity of God. Since there cannot be any sin near God, there will be no necessity to ask for God's mercy there.

**Notes :**—*Sinne*—sin. *Still*—always. *Hammering*—beating, striking. *Sinne.....hardnesse*—The sins committed by the poet strike heavily at his heart. As a result, his heart has become hard and requires softening. *Void of love*—devoid of love as a result of hardening of the heart. *Suppling*—softening. *Suppling grace*—blessing or mercy which softens and smoothes. *Cross his art*—to counteract (प्रतिकार करना) the evil influence of sin. *Thou dost know the way*—There is a kinship between the poet's soul and God, so the way to his soul is known to God. The poet admits that he had been a favourite of God once, but has been temporarily allured (लुभाना) away from Him by temptations. *Or if.....not say, drop from above*—If God will not grant him His graces then it will be best if he is taken away from this world and placed in His heavenly abode, near Him where he will not be required to pray for God's mercy, as then he would be far away from sin.

**Critical Appreciation :**—George Herbert, the poet of the poem 'Grace' stood for Christianity and for the church of England. Among the religious poems in English literature Herbert's poems can claim to be the best.



Once again in this poem the poet has expressed his attitude of surrender to the almighty celestial power. "Man's salvation is an impossibility without the grace of God"—this is what the central idea of the poem is. The poet prays for God's grace to drop from above unceasingly (निरन्तर). Once again the poet has taken recourse to 'conceits' in comparing sinful heart with a dark dungeon (कालकोठरी) denied of the rays of the sun which in its turn is imagined as the Grace of God. The grace of God is like the illuminating rays of the sun which removes the darkness of sin from one's heart. Grace is also imagined as dew drops falling from above. Both Sun and the Dew are animating and life giving forces and so is God.

Sin on the other hand is compared to a mole, an inhabitant of the underworld. The mole is destructive as it digs cavities (खोह) even in a stone. Similarly, even a strong heart is susceptible to be attacked by a mole of sin if the heart is devoid of God's grace. Such imageries are taken from the everyday world but they achieve deeper meaning in the way of its treatment by the great poet Herbert.

In design, this poem is better than that of 'Nature'—another poem by Herbert in our poetry selection. This poem breathes an air of pessimism and exhaustion. This is typical of Herbert.

The imageries are not only borrowed from the world of nature and the animal world. Even the world of agriculture, trade and commerce has been explored to suit the end of the poet. The words like 'stock', 'husbandrie', etc. prove this point.

In the second stanza the phrase 'Thy house' is a little bit confusing. It may mean to some as the church of England, but in fact by this phrase the poet means human soul which is the abode of God.

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The element of death consciousness is once again prominent in this poem. Death is imagined as a mole preparing his body for the grave.

The entire poem is ladden with a melancholy spirit. It is more personal than otherwise. In his zeal to prove his point the poet has forgotten a few facts. At one stage he says 'The dew doth fall every morning'. But our experience is different. It does not fall every morning. The falling of the dew is conditioned by atmospheric conditions. The strain of melancholy and pessimism is rather dragged monotonously.

#### JOHN DRYDEN (1631—1700)

**Life and works :—**John Dryden was the son of a rector (रादरी). He was born in the year 1631 in the little village named Adwinkle, near Oundle, in Northamptonshire. His academic education began in the Oundle Grammar School. Thereafter he got his education in the Westminster School and finally he joined the Trinity College, Cambridge University in 1650. It was in the year 1657-58 that he moved to London and lived there for the rest of his life. During his prolonged stay at London he reputed himself as a man of letters. For long forty years he continued to produce a great variety of literary works of every kind. He was married to a woman named Lady Elizabeth Howard, a daughter of the Earl of Berkshire. After the restoration of Charles II, he became the poet Laureate (राजकवि) of England. This distinction was denied to him during the reign of James II. In 1685, he changed his religion. He became a Roman Catholic. He died in the year 1700.

He began his literary career as a poet. His first published poem was a series of heroic couplets. These couplets were written on the death of the Protector Oliver Cromwell. The name of this work is "Heroic Stanzas on the Late Lord Protector".



tector". This was published in 1659, just a year after the death of Cromwell,

In 1660 Dryden published "*Astraea Redux*" in celebration of Charles II's return. This poem reveals a complete change in the political opinion held by the poet. These works show the development of Dryden's literary career.

Thereafter he wrote "*Annus Mirabilis*" (1667), a work dealing with the great fire of London and with the Dutch war. After this Dryden started writing dramas for fifteen years. His very first play was a comedy, "*The Wild Gallant*" (1663). After this he tried his hand with tragedies. His tragedies fall under two groups—(i) Heroic Plays, and (ii) Blank-verse Tragedies. Among the former we have the following works, viz. "*The Indian Emperor*" (1665), "*Tyrannik Love*" (1669), "*The Conquest of Granada*" (1669-70), and "*Aurang-zebe*" (1675).

"*All for Love*" or "*The World Well Lost*" (1678) is the best of his blank-verse tragedies. It was followed by "*Don Sebastian*" (1690); "*Cleomenes*" (1692) and "*Love Triumphant*" (1694).

In 1681 he wrote his famous satirical poem "*Absolom and Achitophel*". A year after he wrote two political poems "*The Medal*" and "*Mac Fleeknol*". In 1682 "*Religio Laici*" was composed followed by "*The Hind and the Panther*" in 1687.

As a writer of prose too Dryden was great. Famous among the prose works is his "*Essay on Dramatic Poesie*" (1608). The general subject of his prose was literary criticism. The above mentioned work is his longest single prose work.

Dryden also translated a number of Latin works. He translated the works of Juvenal and Perseus, and in 1697 was published his "*Virgil*". He died on the first day of May, 1700 and was buried in Westminster Abbey.

**Critical estimate of Dryden as a poet ;**—Dryden had in him the qualities of a poet, dramatist, satirist, political pamphleteer (पत्रा-लेखन), translator and critic. He was the leading man of letters of his age. He held a high place in the field of poetry for a long period of time. Just as Milton was the last of the older school of poets so Dryden was the first of the new school. He was the foremost poet of his age and the chief exponent (व्याख्याता) of the new school. Dr. Johnson says of him —“In a general survey (सर्वेक्षण) of Dryden’s labours (कार्य), he appears to have a mind very comprehensive (व्यापक) by nature and much enriched (समृद्ध) with acquired (लब्ध) knowledge. His compositions (रचनाएँ) are the effects of a vigorous (सबल) genius (प्रतिभा) operating (कार्य करना) upon large materials. The power that predominated (प्रबल होता था) in his intellectual operations (क्रिया) was rather strong *reason* than quick *sensibility* (भावुकता). Upon all occasions that were presented, he *studied* rather than *felt* and produced sentiments (भावना) *not such as nature enforces* but *meditation* (चिन्तन) *supplies*. With the simple and elemental (मौलिक) passions (आवेग) he seems not much acquainted (परिचित) and seldom (कदाचित्) describes them but as they are complicated (जटिल) by the various relations of society and confused (गड़बड़ाया) in the tumults (हलचल) of society and agitations (कोलाहल) of life.” Dryden began his life’s work as a poet and he remained a ‘poet’ till the day of his death. His early poems, of course, possess no extraordinary merit. But nevertheless, they show the poet’s metrical dexterity (निपुणता). In his later poems we find a firmer grip (पकड़) and stronger common sense. Since after the publication of ‘*Astraea Redux*’ we note in him a new style laden with sonorous (स्फुट) and dignified phrasing. It may be noted that the majority of his poems are written in heroic couplet. This form suited the mood as well.



as the subject matter of his poems. His couplets show a steady lively and ringing movement. It possesses a new strength of music and strength. It has been rightly said with regard to English poetical language that "he (Dryden) found it brick and left it marble." Dryden tried his hand at every kind of poetry excepting Epic. He was a great narrative poet and in drawing portraits he is simply superb. As a poet he was influenced by the French ideas. After the Restoration there was an immigration of French ideas in England. This suited the temperament of the poet and he heralded (घोषणा किया) the triumph of common sense in poetical language. His poems have a crystal like quality. They are direct matter-of-fact and yet full of poetic qualities. As a poet of satire he displayed amazing (अद्भुत) force and range. His was not the irritated anger of a frustrated swift. He satirised on men, morals and society with a broad grin (हँसी) on his face like a man quite conscious of his strength. His hitting is hard but never foul.

**As a dramatist :—**The genius of Dryden was not fit for writing drama. Yet he tried to write drama because drama was the most profitable literary job of that time. He was not gifted with keen sensibility, and hence he could not study the characters deeply. He could very well describe a character in the abstract (निरालम्ब) but could not successfully put the same in a drama. This was due to the fact that his approach to a character was more a matter of clear perception (अनुभव) rather than of strong sympathy. He was himself aware of it as he admits in the following lines, "I confess my chief endeavours (प्रयत्न) are to delight the age in which I live. I know I am not fitted by nature to write comedy. Reputation in them is the last thing which I shall pretend." Yet, Dry-

den wrote large volumes of dramatic works some of which were also successful at the stage.

**As a satirist :—**After a prosperous (समृद्धशाली) career as a serious poet and a dramatist, Dryden took to satirical writings. He was highly successful in this. He satirises not only the vice (पाप) but also the vicious (पापी). His personal satires have all the qualities of a comic and mock-heroic fantasy (लहहर). The Whig leaders of his days are satirised freely and severely (तीव्र रूप से). Some of the portraits are painted with admirable precision (सफाई) and point. At times he is violent in tone. But this is a result of his intensity of feeling and sincerity in expressing them.

## TO THE MEMORY OF MR. OLDHAM

**Introduction :—**John Oldham was a poet and satirist who lived in the same age as Dryden. He was younger to Dryden and died at an early age. Although his works were meritorious, he did not earn much repute (ख्याति) during his lifetime. Dryden is his greatest posthumous (मृत्यु के बाद का) admirer, and the present poem is an eulogy (गुणानुवाद) devoted to him.

**Summary :—**Bidding farewell to John Oldham, Dryden says that he was a poet, who had not come much in the lime light (प्रकाश में) and whom he too had come to know very recently. But even in course of that short acquaintance (परिचय), he had come to regard him as his dear friend. The reason was that both had a kinship (सम्बन्ध) of spirit, both were satirists, both were of the same poetic frame of mind, both had a commonness (एकरूपता) of outlook, and both entertained a deep hatred for rogues and fools. The aims of both



were identical (अभिन्न), namely, to bring about a reformation in the political, moral and social order of the day. Though Oldham started the race of life much later than Dryden, he reached his destination earlier, that is, he died earlier. Not only in the race of life but also in the field of poetic distinction, Oldham attained maturity much earlier and left his elders like Dryden and others far behind. Like Nisus, the Sicilian youth of Virgil's *Aeneid*, those who had started the race earlier failed while the late-comer succeeded. Oldham was a precocious (अकालपक्व) poet. His works were already so much plentiful with poetic genius that even had he lived till old age that would have added but little to it. Of course advancing age might only have helped to overcome the roughness of his verses and harshness of his tone. But good versification is not essential for a satirist. Satire is sustained (सहारा देना) by wit. If a satire is witty, it will shine even if it lacks good versification. The roughness of verse, even if it be called an error, is a noble error. And a poet very rarely commits that error. It is only when the poet is burning with deep hatred and anger that his verse becomes coarse and his language harsh. The poems of Oldham, though written in the prime (आरम्भ) of his life, had a spirit and force in them. The ripe experience of age might have lent some sweetness to his verses but could not have added to their vigour. Dryden pays Oldham the greatest tribute (सम्मान) by calling him the Marcellus of English poetry. Oldham had crowned himself with ivy and laurels, the emblems (चिह्न) of highest honour and immortality, but death has covered him with gloom and darkness, which is regretted by the poet.

सारांश :—इस पद्य में कवि अपने प्रिय पात्र कवि ओल्डहम की मृत्यु पर शोक प्रकट करता है और उसके गुणों का वर्णन करता है। ओल्डहम की

मृत्यु बहुत कम उम्र में ही हो गयी थी, इसलिए उसकी प्रतिभा का सौरभ बिखरने नहीं पाया। संसार में उसकी पूरी ख्याति नहीं होने पायी। पर कवि ने उसकी प्रतिभा को पहचाना और उसे अपने समकक्ष ही स्थान दिया। उन दोनों की आत्मा में सामंजस्य और समानता थी। दोनों काव्यगत अनुभूतियों की दृष्टि से एक ही सॉचे में ढले हुए थे। दोनों की काव्य-वीणा से समान स्वर निकलता था, क्योंकि दोनों ही अपेक्षात्मक कविता लिखने में पटु थे। दोनों की रुचि और प्रवृत्ति व्यंग्यात्मक थी। दोनों ही दुष्टों तथा मूर्खों की भर्त्सना करना अपना कर्तव्य समझते थे। कवि स्वयं अपने से ओल्डहम की तुलना करता हुआ कहता है कि यद्यपि दोनों का अध्ययन का विषय एक ही था, पर ओल्डहम उम्र में छोटा होने पर भी तथा देर से कविता-क्षेत्र में पदार्पण करने पर भी उससे बाजी मार ले गया। वह उस खिलाड़ी की तरह था जो सबसे पीछे दौड़ शुरू करने पर भी सबसे आगे हो जाता है। दौड़ के रूपक को ही कायम रखते हुए कवि कहता है कि जिस प्रकार दौड़ प्रतियोगिता में सिसिलियन नवयुवक नाइसस ने स्वयं फिसल कर गिर जाने पर अपने मित्र यूरियालस को विजयी बनाने के लिए उससे आगे जाने वाले सिलियस का पैर खींच लिया था और अपने मित्र को विजयी बनाया था, उसी प्रकार ओल्डहम की श्रेष्ठता के पीछे भी उसकी पूर्ववर्ती कवियों का उदारतापूर्ण हाथ था। ड्राइडेन कहता है कि यद्यपि ओल्डहम अकाल ही काल कबलित हो गया था, पर उतनी उम्र में ही उसकी बुद्धि का भरपूर इतना समृद्ध हो गया था कि और अधिक उम्र होने से भी उसके ज्ञान में कुछ भी वृद्धि नहीं होती। यह ठीक है कि अधिक अवस्था होने से उसकी छन्द-रचना अधिक सुन्दर और सुडौल होती, क्योंकि रचना सौष्टव उम्र की वृद्धि के साथ-साथ ही होता है, पर कवि का कहना है कि व्यंग्योक्तियों के लिए पद्य का सुडौल और छन्दमय होना आवश्यक नहीं है, वह तो रुखड़े पंक्तियों के कर्कश स्वर में ही अधिक चमकता है। उसके लिए तो केवल पैने शब्दों की ही अधिक आवश्यकता होती है। पद्य का छन्दमय न होना काव्य का दोष है, पर व्यंग्य-कवि के लिए यह दोष क्षम्य है। भावावेश में कवियों के हृदय



से कभी-कभी तीखी वाणी निकल जाती है। इसलिए यह दोष साधारणतया जग्य है। ओल्डहम ने यद्यपि प्रौढ़ होने के पहले ही अपनी रचनाएँ की थीं तथापि उनमें काफी तीक्ष्णता थी। उम्र की वृद्धि से केवल छंदों में सरसता आती है, पर उस सरसता और माधुर्य में तीव्रता नहीं होती। इसलिए कवि एक बार पुनः ओल्डहम का स्वागत करता है और उसे अन्तिम विदाई देता हुआ बहता है कि वह अंगरेजी भाषा का सारसेहस था। यद्यपि भाग्य और मृत्यु की अन्धकारपूर्ण रात्रि ने उसे अपने गोद में ले लिया है, पर उसने यथोचित सम्मान प्राप्त कर अपने को अमर बना लिया है।

**Lines 1-10. Meaning :—**Dryden bids farewell to John Oldham, a poet of his time who did not attain (प्राप्त करना) much fame because he died at a very young age. He came to be acquainted (परिचित होना) with Dryden shortly before his death. Dryden discovered the merit in Oldham and began to love him dearly. He considered (समझना) Oldham to be a poet of his own kind. Both were of the same poetic frame of mind. Both had identical (एकरूप) interest, namely, reformation of the social, political and moral standard of the day. Both of them entertained a deep hatred for scoundrels (दुष्ट) and fools and who were the targets of their satirical attacks. Though Oldham started his poetic career at a later stage of life, he attained maturity in poetic faculty (योग्यता) earlier. Dryden and others lagged behind. Their condition was like the Sicilian youth Nisus, mentioned in Virgil's *Aeneid*, who had started the race earlier but failed while his competitor who was behind him reached the goal quickly and won the race.

**Notes :—***Too little and too lately known*—Oldham died at a very young age. Hence he was not much known. Even when he was known as a poet it was too late. *Whom I...own*—whose poetic worth (गुण) came to be recognised (पहचानना) by

Dryden, and with whom Dryden felt an affinity (सादृश्य). *Near-closely* (घनिष्ठ रूप से). *Alli'd*—similar, bound by a tie (सम्मिलित एक सूत्र में बँधा). *For sure...alli'd*—we, that is Dryden and Oldham, had a kinship (सम्बन्ध) of spirit and intellect. Both of them were satirists. *Thine*—Oldham's. *Cast*—moulded (ढाला हुआ). *In the same poetick mold*—in the same poetic form, feeling and tendency, that is, both were of the same poetic temperament (समान काव्यात्मक प्रवृत्ति). *One common Note*—one common feeling (एक ही तरह की भावना). *Lyre*—a musical instrument. Here, it means poetry. *N. B.*—It is common in poetry to use metaphors (रूपक अलंकार) like lute, lyre, harp etc. to denote "poetry". *On either Lyre*—in the poetry of both Dryden and Oldham. *Did strike*—did produce a note (ध्वनि किया). *Knave-scoundrels, rogues, villains* (शैतान, बदमाश आदमी) *Abhorred*—hated (घृणा किया). *Knaves...alike*—both of them hated the scoundrels, and fools and made them a special target (लक्ष्य) of their attack. *Goal*—end, object (लक्ष्य). *Did both.....drive*—both studied things with the same object; they had a common goal, namely, to improve the moral, political and social standard of the time. *The last set out*—one who started the race of poetic career last of all (जिसने काव्य-जीवन की दौड़ में सबसे देर से शुरु किया). *The soonest did arrive*—reached the destination (गन्तव्य स्थान) earlier than others. *The last set...arrive*—Dryden means to say that though Oldham started his poetic career later, he attained maturity earlier and others were left behind in the race. *Thus Nisus fell*—Nisus is the name of a Sicilian young man, mentioned in the Latin poet Virgil's epic, *Aeneid*, who took part in a race between Trojan and Sicilian young men. At first, Nisus was ahead of all the competitors. In an accident his feet slipped at a place where the earth was treacherous (सना हुआ) with blood. Another young competitor



was far behind him won the race. This analogy is quite significant (अर्थपूर्ण). This shows Dryden's scholastic (शास्त्रीय) quality. He was widely read and he had a fascination for the classical poets. At the first opportunity he went back to Bible or the classical poems in order to elaborate his own point. Mark how nicely he has used the story of Nisus to prove his point.

**Exp. Thus Nisus fell...Race**—These lines have been taken from John Dryden's elegy, "To The Memory Of Mr. Oldham." After praising the various qualities of Oldham, the poet says that there was one exceptional (विशेष) thing about him. Oldham, being younger, started his poetic career later than other contemporary (समसामयिक) poets. But in poetic faculty (योग्यता) he attained maturity (परिपक्वता) earlier than others. Dryden and others who started their poetic career much earlier, were left behind. To make his point clear and effective by simile, the poet alludes (हवाला देना) to an incident mentioned in the Latin poet Virgil's epic *Aeneid*. The incident runs thus : Nisus was a young Sicilian who took part in a race between Trojan and Sicilian youths. In the beginning of the race, Nisus was ahead of all others but, accidentally, his feet slipped and he lagged behind. Another young competitor who was much behind Nisus reached the destination (गन्तव्य स्थान) earlier and won the race. The points of similarity between this incident and the case of Oldham referred to above are remarkable and the allusion (हवाला) has been very appropriately (योग्य रूप से) used by the poet. By this appropriate allusion the poet has been able to indicate the magnitude (परिमाण) of his regard for the poetic quality of Oldham. The personality of his dead friend has been glorified by placing him

in the background of an epic character. By comparing the other poets of England during Oldham's lifetime with Nisus Dryden has on the one hand kept up the greatness of the English poets while making Oldham greater still. This allusion has another value. It has made the deep regard of the poet for his friend Oldham full of serenity and depth.

**LINES 11-18. Meaning :—**Oldham, at an early age died yet he was fully matured in his poetic faculty. His works were so much plentiful (भरा हुआ) with poetic genius that had he lived till old age that would have added nothing more to it. Of course advancing age might have helped to overcome the roughness of his verses which in the very nature of things is not possible of accomplishment in young age. But satire does not require these qualities. Satire is a thing of wit (बुद्धि) and not of emotion. If a satire is full of wit, it will shine even if the versification is coarse and is clothed in unpolished language. If this defect of versification be called an error, it is a noble error. A poet very rarely commits this error. They are compelled (बाध्य होना) to do so only when their hearts burn with deep hatred and anger.

**Notes :—***O early ripe*—the poet addresses Oldham as one who had become matured (परिपक्व) at an early age in intellectual (बुद्धि-सम्बन्धी) attainments (गुणावली). *Abundant*—plentiful (समृद्ध). *Store*—treasure of knowledge, poetic faculty (बुद्धि-भण्डार, कान्त्रिक योग्यता). *Advancing Age*—old age. *What could have added more*—Oldham's poetic faculty was so much full and complete in his young age that had he lived longer it would not have added anything more to that. *It*—advancing age. *What Nature denies*—..... *Young*—which in the very nature of things is denied to young men, which is not naturally possible of accomplishment



in young age. *Taught*—advancing age might have taught one thing, that is good versification and softness of tone. *Numbers*—verses (छन्द). *Of thy Native Tongue*—Native tongue means 'mother language', but here it means 'coarse' as opposed to 'polished'. *Those*—good verses. *Wit will shine*—satire is a thing of wit. If it is witty it will be deemed (माना जायगा) to have served its purpose. *Harsh Cadence*—harsh tone (कर्कश स्वर). *Rugged Line*—lines which are not smooth but are rough. *A noble Error*—Dryden calls the defect of roughness of verse a 'noble error' because, according to him, good versification is not essential for satire. *And but celdom betray'd*—Dryden means to say that satirists very rarely use harsh and pungent (कटु आ) language deliberately (मतलबी तौर से). It is only when they are fired with deep hatred and anger that such language comes out of their pen.

**Exp. But Satire...betray'd**—These lines occur in John Dryden's poem, "To the Memory Of Mr. Oldham." After paying high tributes to Oldham, Dryden refers to a shortcoming in him. It is the roughness of his verse. But the poet hastens to defend this shortcoming by saying that this was but natural for a young man that Oldham was. Had he lived longer, advancing age might have helped him to overcome this defect. Moreover, the poet continues and says, that good versification is not at all necessary for a satirist. Wit is the chief essential element for a good satire. If a satire is witty, it will be effective; no matter in what form it is expressed. If coarseness of verse is an error, it may be called a noble error. A poet very rarely wilfully indulges in committing this error. When they do so, it is only because they are compelled by exuberance (अधिकता) of passion. This, according to the poet, is rather a quality than a defect. In these lines we find the poet's own definition of a satire. A satire, according to the poet, should

be forceful and masculine. Satire should break through the monotonous conventions of poetry.

**LINES 19-25. Meaning :—**Oldham wrote poems at a very young age. At such an age the intellect is not supposed to ripen. Even then, Oldham showed in his poems a sharpness of spirit and keenness (तीव्रता) of insight. What old age could only have achieved is that it could have helped to make the verse ripened and uninterestingly (अरुचिकर रूप से) more sweet. The poet once bids *adieu* (विदाई) to the young poet whose life was cut short at a very young age. Dryden pays a great tribute to Oldham by calling him the Marcellus of English poetry. The poet regrets that death has surrounded Oldham with infinite gloom and darkness. But he draws consolation from the fact that Oldham has won the awards that only a poetic genius can aspire (आकांक्षा करना) for.

**Notes :—***Gen'rous*—liberal (उदार). *Fruits*—qualities, gifts (प्रतिभा), merits. *Ere*—before. *Prime*—state of highest perfection (पूर्णावस्था). *Gather'd ere their prime*—fruits collected before they are ripe. The sense, here, is that the merits of Oldham were evident in his works at a time when he was too young in years. *Shew'd*—showed. *Quickness*—sharpness of spirit and keenness of insight. *Maturing Time*—advancing age and experience. *Mellows*—ripens (पकना). *Maturing Time.....Rhyme*—advancing age might have helped to ripen the verses and make it more sweet. But this sweetness would only have been uninteresting (अरुचिकर) and monotonous. *Hail*—a greeting. *Thou young short*—one who was young and short lived. *Marcellus*—name of a famous Roman poet who wrote in heroic meters. *Marcellus of our Tongue*—Dryden compares Oldham with Marcellus and says that he was the Marcellus of English poetry. *Ivy*—a



ping evergreen plant. It is a symbol (चिह्न) of immortality. *Laurels*—a kind of leaf with which the ancients made garlands of honour. *Thy Brows...bound*—though you have crowned yourself with honour and immortality. *Fate.....around*—still you were fated to die, and death now surrounds you with eternal darkness and gloom. *Encompass*—envelop, surround (घेर लेना).

**Exp. But ah !.....a round**—These lines have been taken from Dryden's, elegy "To The Memory Of Mr. Oldham". In these lines the poet pays a very high tribute (सम्मान) to Oldham. Oldham died too young. But even at that age he had attained a great poetic height. Dryden calls him the Marcellus of English poetry because he has made valuable contributions (दान) to English poetry. Marcellus was a Roman poet of great eminence (ख्याति). Hence Dryden compares Oldham with Marcellus. The poet says that though Oldham is in his grave surrounded by dark and gloom, he has not passed into oblivion (विस्मृति). He has won ivy and laurels which are symbols (चिह्न) of immortality and honour, by rendering invaluable (अमूल्य) services to English poetic literature. Hence, he is alive in the memory of the English people.

**Critical appreciation :—**"To The Memory Of Mr. Oldham" is an elegy (शोक-गीत) written by Dryden in memory of a poet who was junior to him in age and yet died earlier than him. The poem reflects the feeling of esteem (श्रद्धा), honour and love which the poet entertained (पोषण करना) in his heart for Oldham. Although the poem is an elegy (शोक-गीत) it lacks in poignancy (तीव्रता) of grief which is the chief characteristic (विशेष गुण) of elegiac (शोक-गीत के उपयुक्त) poems. This elegy is not at all like the great elegiac poems such as Gray's elegy, Tennyson's 'In Memorium', Shelley's 'Adonais' and Milton's

'Lycidas'. Dryden's elegy is simple in design. It merely praises the qualities of Oldham and defends candidly (अकपट रूप से) what is considered to be the only demerit in him, namely, the roughness of his verses. Dryden shows magnanimity (चित्त की उदारता) by his generous (उच्च) recognition of the merit of a junior contemporary (समकालीन) poet. Although Oldham was a promising poet and satirist, he had received little attention in his own days. It was for Dryden to give him the credit that was due to him, and there lies Dryden's greatness. In his appreciation of Oldham, Dryden, however, makes some overestimation (अधिक मूल्य लगाना) when he calls the former, "Marcellus of our Tongue". The allusion of Nisus shows Dryden's classicism. Some of the lines like, "Wit will shine through the hard Cadence of a rugged Line", "Thy gen'rous Fruits, though gather'd are their prime, still shew'd a Quickness" and "Maturing Time but mellows what we write to the dull Sweet of Rhyme" are remarkable for their felicity (सुन्दरता) of expression.

According to Dr. Johnson, Dryden was 'the father of English Criticism'. In this poem also, we find evidence of critical spirit. He detects the roughness of Oldham's verse but defends him by his convincing (ढोस) arguments (बहस).

### ALEXANDER POPE (1688-1744)

**Life :—**Alexander Pope, perhaps the greatest among the 18th Century poets, was born in London in 1688. Two conditions influenced his poetic career. First, he was short-statured (नाटे कद का) and delicate in health and secondly, he was baptized as a Roman Catholic. Due to the deformity (कुल्लु) of his body he was compelled to avoid getting school education. The result was that his mind was imperfectly trained, the



effects of which may be seen in the grossest (सबसे भद्दी) blunders in some of his poetical works. Because he was a Roman Catholic, he could not build an illustrious career, even though he possessed the requisite qualifications for the same. In order to express his reactions against the two above mentioned handicaps (अड़चन) he took to literature and that is why he could use his pen so wrathfully (आवेश पूर्वक) as well as forcefully.

At the age of twenty he was acquainted with the great dramatist of the Restoration comedies, Wycherley and through him he was introduced to Steele, Addison and Swift. His early verses brought him recognition and his famous translation of Homer brought him wealth.

His character was full of contradictions and he himself took pains to keep that up. His character was greatly affected by his physical weakness and the mental agony (पीड़ा) caused by the taunts (तानाकसी) and sneers (उपहास करना) of his enemies. His animosity (शत्रुता) was intensely personal. This gave to his satirical portraits a vigour and incisiveness (तीखापन) which have made them immortal. Everything he wrote was stamped (छाप लगी) with the joy of creation and his desire for perfection.

**Works :—** His earliest work was a set of *Pastorals* (गडेरिया सम्बन्धी) published in 1709. In 1711 he wrote his *Essay on Criticism*, and it was in this work that his fame lay. In 1712 came out his *The Rape of the Lock*. The artificiality (कृत्रिमता) of the age and frivolity (चंचलता) of women is nowhere so exquisitely (तीव्रता से) brought out than in this poem. His next work was *Windsor Forest* (1713) followed by translation of Homer's *Iliad* and *Odyssey* (1726). In 1728 he wrote the *Dunciad* and *Moral Essays*, and in 1739 was published the famous *Imitations of* B. PTY.—5

Horace. In 1733 he wrote the *Essay on Man* which is a didactic (उपदेशात्मक) and argumentative (तर्क-वटित) poem.

### CRITICAL ESTIMATE OF POPE

**As a poet :—**Dryden and Pope, like Shakespeare, were the great masters of artificial style just as Milton and Spenser were of the natural. It is in vain to seek for spontaneity (स्वप्रेरणा), freshness and lyrical quality in Pope's poetry. He was a poet of reason rather than of emotion. But in elegance (सुन्दरता) and polish of language and style, Pope has hardly any parallel (तुलना). Of his work as a whole it may be said that he was a master of literary mosaic (पच्चीकारी). There is nothing of the easy vigour (जोश) and breadth (विस्तार) of Dryden in his satirical verse. On the other hand he excelled his predecessors (पूर्वज) in exquisite (सुन्दर) finish and detailed touches. His poems have no solidarity (ऐक्यता) or homogeneity (एकरूपता) with the exception perhaps of *The Rape of the Lock*. No one can do up a commonplace (सामूली) sentiment or humdrum (साधारण) thought in finer clothes than he, but there is no hint in his work of high imagination and of subtle (सूक्ष्म) fancy (भाषा). There is in his poems no sense of mystery (रहस्य), no romance, no depth of feeling, no greatness of impulse (भाववेश). As a poet Pope was the spokesman of his age. He pictures the frivolous (चपल) social life of his age in *The Rape of the Lock*, unveils (उद्घाटन कर रखना) the insipidity (स्वादहीनता) of that social life in *Dunciad* and its philosophy in *Essay on Man*. His own attitude towards literature is expressed in his *Essay on Criticism* where the merits and limitations of the 18th Century School of poetry which they appeared to Pope, are clearly brought out.

**As a satirist :—**Like Dryden, Pope was also a great satirist. His satire is famous for its loud invectives (आक्रोश)



It is said that he wrote the most malicious (द्रोषपूर्ण) satires ever written in English language. He had wit, but he had no humour—a satirist who ridiculed but rarely (कदाचित्) laughed. To laugh, one must have a heart full of tears, but Pope had only a head full of manners. Pope's satire was a natural product of his age. It was an age "when wives locked Adam out of Eden and shut themselves up with the devil". It was an age of greed and quarrels which were proper food for Pope's satirical temperament. Pope wrote many satirical masterpieces. *The Rape of the Lock*, *The Dunciad*, *Miscellanies*, *Epistles to the Earl of Burlington*, *Of the Use of Riches*, and *Epistles to Dr. Arbuthnot* may be mentioned as some of the remarkable ones.

To sum up, both in subject and in style his poems are limited. They deal with the common experiences, interests and aspirations of the people of his own social class. He rarely dips below the surface. His style is almost wholly restricted to the heroic couplet. He is without any lyrical faculty (क्षमता). Artistic emotions like passion, apathy (उदासीनता), glory and fame are not to be found in his poems. Though limited in range, his poetical works are powerful and effective. His wit is keen while his satire burns like acid. Above all, he was a great artist. He possessed a meticulous (वारिक) sense of using the exact word in the exact place. The development of his diction (शैली) develops from the early artificial pastoral and mock heroic language to that of a natural, distinct, flexible (लचीला) and condensed language which is seen at its best in his "Epistle to Dr. Arbuthnot". His heroic couplet differs from that of Dryden. His couplet is tighter and more compressed and free from

alexandrines and triplets which we find in the sweeping poetry of Dryden. There is a correctness and finish in his metre.

## THE PORTRAIT OF BUCKINGHAM

**Introduction :—**This short extract (उद्धरण) has been taken from the Third Epistle (चिट्ठी) entitled, "Of the Use of Riches", which is a part of Pope's larger poem "Moral Essays". In the present extract, Pope draws a portrait (चित्र) of George Villiers, the Duke of Buckingham who lived during the reign of Charles I and Charles II. He was a great favourite (प्रिय) of Charles II and was master of much wealth. But he was a man of loose character and was highly extravagant (अपव्ययी). This made him very poor in his last days. The poem opens with a description of the place where Villiers was spending the last days of his life.

**Summary :—**In his last days Villiers was living in a very wretched (खराब) room. The walls of the room were only partly covered with mat (चटाई). The floor was made of simple plaster composed (बना हुआ) of lime (चूना) and sand. The walls were made of cow-dung (गोबर). The mattress (गद्दा) on the bed was originally made of sheep-wool. It had now become old and torn. It was repaired by putting straw (पुका) into it. The curtains at the doors and windows were fastened by rope. Therefore they could not be drawn. The medals of St. George and the badge of Garter which he had received for his past services hung awkwardly (भद्दे ढंग से) from the bed. Their gaudy (भड़कीला) yellow colour did not match with the dirty red colour of the bed. Such was the sad condition of Villiers. He was so different from what he formerly (पहले) had been. This same man once lived in great luxury. He got his fancies (भावनाओं) easily satisfied, then. He had great attraction for women. He spent his time in men



making (आमोद करना) with them, in his famous retreat (कुंज) at Cliveden. He even used to go to the room of Lady Shrewsbury who was a woman of bad character. He was equally happy at the King's Council of which he was a member. The other statesmen (राजनीतिज्ञ) who were members of the King's Council were also men of bad character. They were laughed at by the people. The king who was the head of the Council, was himself a happy-go-lucky (सुखी) man. Villiers was a very witty man. He used to flatter (चापलूसी करना) the king with his wit. But now he had not that wit in him. He was formerly surrounded by a number of fools. He amused himself by jesting (मजाक उड़ाना) at their follies (मूर्खता). Now, in his last days, he required their company more, because he was lonely. But they had all left him because he had no money. Once he had everything—health, fortune (दौलत), friends and fame, but now he was bereft (वंचित होना) of all. In golden days he uselessly spent thousands of pounds, but now he was a penniless man.

**सारांश—**यह पद्य 'ड्यूक ऑफ बर्किंगम' का एक चित्र प्रस्तुत करता है। ड्यूक ऑफ बर्किंगम चार्ल्स द्वितीय का घनिष्ठ मित्र और सभासद था। वह बड़ा उदत्त प्रकृति का था और इसी कारण वह कई बार राजा का कोप-भाजन भी हुआ था। १६७४ में जब मंत्रिमंडल में परिवर्तन हुआ तो बर्किंगम को भी पद-त्याग करना पड़ा। जीवन के अन्तिम दिनों में बर्किंगम को बड़ा कष्ट उठाना पड़ा था। वह पैसे-पैसे का मोहताज हो गया था और उसकी सारी प्रतिष्ठा धूल में मिल गयी थी। इस पद्य में बर्किंगम के उन्हीं कष्टमय दिनों का वर्णन है। उन दिनों बर्किंगम सबसे निकृष्ट सराय के सबसे निकृष्ट कमरे में रहता था। उसमें केवल आधी दूर तक की चटाई बिछी थी। उसका सहन बालू-चूना के पलस्तर का था और दीवाल गोबर की। उसके बिछावन का गद्दा भेड़ के रखड़े ऊन का बना था और जगह-जगह फट जाने पर उसमें पुआल भरकर उसकी मरम्मत की गयी थी।

उसके दरवाजे पर का पर्दा दोनों ओर फीते से बँधा हुआ था जिससे उसे सरकाया नहीं जा सकता था। उसकी उपाधि के पदक—जोर्ज और गार्टर—उसके पलंग पर टँगे रहते थे जिनके पीले रंग का, बिछावन के गंदे लाल रंग से बिल्कुल मेल नहीं खाता था। कवि अफसोस करता है कि ड्यूक और बर्किंगहम का कितना कष्ट परिवर्तन हो गया था। उसे उस अवस्था में देख कर कोई विश्वास नहीं कर सकता था कि यह वही ड्यूक और बर्किंगहम है जो अत्यन्त विलासी, आरामपसन्द और मनमौजी था, जो नारी समाज में छैला बना, कभी कलाइव डेन के भड़कीले उद्यान में रंगरेलियाँ करता रहता, तो कभी श्रूजवेरी के अर्ल के महल में। पार्षद के रूप में, मौजी राजा एवं उन राजनीतिज्ञों के बीच जिनका स्वाँग बना-बनाकर जनता उपहास करती थी, वह उतना ही प्रसन्नचित्त दिखलाई पड़ता था। पर जीवन के अन्तिम दिनों में न तो कोई उमकी खुशामद करनेवाला ही रह गया था, न उसके पास महान् ऐश्वर्य का ही कोई भाग रह गया था, और न कोई विदूषक ही उसे हँसाने के लिए था। बर्किंगहम ने अपने जीवन के अग्रभाग में स्वास्थ्य, सम्पत्ति, मित्र, यश सब कुछ कमाया था और उसके पास उदारतापूर्वक खर्च करने के बाद भी हजारों पौंड बचा रहता था। पर अन्तिम दिनों में उसी व्यक्ति का ऐसा कष्टान्त हुआ।

**LINES 1-6. Meaning :—**In his last days Duke of Buckingham or George Villiers had become very poor. He lived in the most wretched (खराब) room of the most wretched inn. The walls of the room were only partly covered with mat (चटाई). The floor of the room was made of plaster composed of lime and sand. The walls were made of cow-dung (गोबर). The mattress (गद्दा) of the bed was once made of sheep-wool. But it was now worn out (फट गया) and was repaired by putting (भरकर) straw into it. The curtains at the doors and windows were fixed by rope as a result of which they could not be drawn. The awards of honour—the medal of St. George and the Garter of Knight-hood—were hanging awkwardly (संकर)



दंग से) by the bed. Their gaudy (भड़कीला) yellow colour matched ill with the dirty red colour of the bed.

**Notes :—***Worst inn's worst room*—In his last days Duke of Buckingham was living in the most wretched room of the most wretched inn. *Half-hung*—covering only half of the walls. *Plaister*—plaster, a composition of lime and sand to smoothen the surface of the walls or floor (बादल-चूना मिश्रित मसाला). *Dung*—cow-dung (गोबर). *Flockbed*—a mattress (गद्दा) made of sheep wool. *Repaired with straw*—at places where the mattress was torn, straw had been stuffed (भरना) in. *Tape-ty'd*—tied with tape or rope. *Never meant to draw*—since the curtains were tied with tape they were fixed and could not be drawn. *The George*—the figure of St. George killing a dragon—medal of the highest order of Knighthood—an award of honour. *Garter*—badge (चिह्न) of the highest order of Knighthood. *Dangling*—hanging carelessly and awkwardly (भद्दे दंग से). *Tawdry yellow*—gaudy (भड़कीला) yellow colour of the medal and badge. *Strove*—competed (मुकाबला करता था). *Dirty red*—dirty red colour of the bed.

**LINES 7-12. Meaning :—**In his last days George Villiers was a quite different man. Formerly he lived in much luxury and wealth. He had much attraction for women. He had a garden-house (कुंज) at Cliveden, where he passed his days in merry-making (आमोद-प्रमोद) with women. He even used to go to the room of Lady Shrewsbury, who was a woman of bad character, and carry on love affairs with her. He was equally happy at the King's Council of which he was a member. The other members of the Council were also men of bad character. The king who was the head of the Council was himself a happy-go-lucky man.

**Notes :—***Great Villiers*—the Duke of Buckingham. *Him*

—himself. *That life of pleasure*..... *whim*—Buckingham's miserable life is compared with his luxurious (विलासपूर्ण) and wayward (मनमौजी) life of the past. *Gallant*—pleasing to women (रमणीरंजक पुरुष). *Cliveden*—a palace built by Buckingham on the Bank of river Thames. *Alcove*—shady retreat (कुंज). *Bow'r*—a lady's private chamber (कमरा). *Wanton*—of bad character. *Shrewsbury*—Lady Shrewsbury who was a woman of very bad character. *And love*—it refers to the love affairs between Duke of Buckingham and Lady Shrewsbury. *Council*—a body of king's advisers (मन्त्रि-परिषद्). *In a ring*—sitting in a circle (चक्राकार मंडल). *Mimicked*—laughed at by others (उपहासास्पद). *Merry King*—it refers to Charles II who was called the “merry monarch”

**Exp. That life of.....King.**—These lines have been taken from Alexander Pope's poem, “The Portrait of Buckingham”. Here the poet gives a picture of the sad end of the Duke of Buckingham. In his last days he was living in great poverty. But his condition was not so in his former days. Formerly, he used to live in great luxury and comfort. He was pleasing to the women and had much attraction for them. He spent his days in merry-making (आमोद-प्रमोद करना) with women, in his garden-house (कुंज) at Cliveden. He used to go to the room of Lady Shrewsbury, a woman of bad character and carried on love affairs with her. He was also a happy person in the company of the statesmen of the King's Council. The statesmen of the King's Council themselves were men of bad character. They were laughed at by the people. The King who was the head of the Council was himself a happy-go-lucky man. But in his last days Duke of Buckingham's fate changed and he had to die in utter poverty.



**LINES 13—16. Meaning :—**The Duke of Buckingham was a very witty man. He used to flatter the king with his wit. But that wit was no longer in him. He had a number of fools round about him. He used to amuse himself by laughing at their follies (मूर्खता). In his old days, when he was lonely, he required them most to give him enjoyment. But they had all left him because he had no money. He had everything—health, wealth, friends and fame, but now he was bereft (वंचित) of all.

**Notes :—***No Wit to flatter*—Duke of Buckingham had great wit with which he flattered the king. *Left of all his store*—there was no longer any wit in him. *No fool to laugh at*—he was surrounded by a large number of fools, and he enjoyed their follies (मूर्खता). But they were no longer with him. *Which he valu'd more*—he required them badly (बुरी तरह से) in his old days when he was lonely (निस्संग). *Victor of his health.....fame*—one who had everything—health, wealth, friends and fame. *Lord of useless thousands*—master of huge (बहुत) wealth who spent thousands of pounds uselessly.

**Critical appreciation :—**This piece is an extract from Pope's "Of The Use Of Riches". Here the poet gives us a very sad as well as vivid picture of a metamorphosis in the life of a man. This poem is typical of the 18th century poetical works when human values were of no meaning. The character about whom the poet takes pains to write is that of Buckingham, the famous political figure as well as a versatile rake, the great Duke of Buckingham. Buckingham was the living specimen of diplomacy, debauchery and daring acts. The restoration England found its true expression in him. The same Buckingham has been portrayed by Dryden in his famous

work "Absalom and Achitophel"—a masterpiece of political as well as satirical literature. In that poem the character of Zimri stands for the famous Duke of Buckingham. But Pope and Dryden differ in their treatment of the same subject matter. Dryden gives expression to his contempt quite pungently (उग्रता से) while the satire of Pope is backed up by a real pity and sympathy for the Great Villiere.

Pope tries to prove the sad consequences caused by the greed of money and power. "Nothing is eternal", that is what the slogan during the Age of Reason was. Pope belonged to that age. Hence he found a fit medium in the sad plight of Buckingham to give expression to his idea that how too much wastage of money (for that matter everything else) is bad.

Pope is never bitter in his contempt. His portraiture is realistic and detailed. He uses the instrument of contrast to create the necessary effect. Portrayal by contrast is an effective instrument in literature and Pope knows how to handle it. The great, rich Duke of Buckingham living in a inn furnished with a shabby bed is enough to suggest the metamorphosis. The last two lines are very forceful, suggestive and at the same time full of pity. Pope describes Buckingham as "This lord of useless thousands".

The simplicity of language is another important factor in this poem. It is really a poetry in prose, simple yet poetic, ordinary yet full of feelings and sincerity. Words taken from our day to day conversation have been very skilfully given a poetic dimension. "Plaister", "Dung", "Straw" etc.—such words are used in our everyday talk. The couplets have a rhythm and movement which makes the poem catching. In this poem we may see the wit and satire of Pope who was a



keen observer of the follies and foibles (छिद्र) of men in society.

### WILLIAM BLAKE (1757—1827)

**Life :—**William Blake was born in London on November 28, 1757. His parents were poor. So he never went to a general school. At the early age of ten, Blake showed a taste for drawing. He was, therefore, sent to a drawing school in the Strand. Afterwards he became an engraver (खोदाई करने वाला). Throughout his life engraving remained his chief means of livelihood (जीविका). At the age of twentyfive he married a girl who did not know reading or writing. At an early age he began to write verses. These early poems were published after his marriage under the title of *Poetical Sketches*. Although these poems were much different from the poems which were in fashion (रिवाज) then; and they broke the poetic conventions (दस्त्र) of the day, yet they were liked by the readers because they were appealing. They are among the first blossoms (कलियौ) of the Romantic Revival (नवजागरण) which burst into flowers in the writings of Wordsworth, Coleridge, Shelley and Keats. Blake died on August 12, 1827.

**Works :—**The child poet Blake changed to a man poet when he began—*Piping* (वाँसुरी बजाना) *down the valleys wild,*  
*Piping songs of pleasant glee* (आनन्द).

Now he had only one thing as the subject of his thought. It was the human soul. Blake was primarily (प्रधानतः) a poet of the soul (आत्मा). In 1789 was published the *Songs of Innocence*, a collection of poems written by him. In these poems he wants to show what he describes as the original

state of the soul. He takes for his ideal (आदर्श) the purest state of being—the state of childhood, full of innocence and happiness. Then appeared *The Book of Thel* in which he pictures the soul as about to pass from the paradise (स्वर्ग) of childhood and enter the threshold (द्वार) of experience (अनुभव, ज्ञान). In the *Songs of Experience* written in 1794, the soul is described having eaten the fruits of the tree of knowledge (ज्ञान-वृक्ष). It has passed from the paradise of childhood for ever. Hence, in *Songs of Experience* we find him describing life as an ugly and unpleasant thing, whereas in his *Songs of Innocence* he had sung of its beauty and joy. This is the result of his knowledge and experience of life. In *The Marriage of Heaven and Hell* (1790) he pictures the meeting of the soul and the body. In 1793 Blake had written *The Gates of Paradise* and *The Visions of The Daughters of Albion*. *The Songs of Experience* was his last poetical work. After this he interested himself in drawing pictures in books. The books which he adorned with pictures were, amongst others, his own works *Jerusalem*, *Milton* and *Emancipation of the Giant Albion*.

**His Philosophy :—**Blake is a mystic (रहस्यवादी) poet. He believes that human reason (विचारशक्ति) cannot know the truth (असलियत, सत्य) about everything. Truth about things and objects are not what they appear (दिखाई पड़ना) to us to be, nor can the truth be known by reason (विचारशक्ति) only. There is some hidden truth behind objects and things. Blake is, therefore, seen always groping (टटोलना) to find out the truth by his high power of imagination. In this sense, he is a visionary (कल्पना-प्रिय, स्वप्नदृष्टा). Blake looks upon objects and things as particular (खास) manifestations (प्रकाशन) of the Eternal Being (अनन्त आत्मा). He writes towards the end of his



life, "I assert (दावा करना) for myself that I do not behold (देखना) the outward creations (बाहरी सृष्टि), and that to me is a hindrance and not action. It is as the dirt upon my feet,—no part of me". The writing of *The Marriage of Heaven and Hell* is the result of a great spiritual (आध्यात्मिक) awakening (जागरण) in the mind of Blake. With it Blake frees himself from the ties of dogmatic (दृढवादी) religion. Now he sees that the body which religion had separated (अलग रखना) from the soul (आत्मा) is, in truth, a vital (अत्यावश्यक) part of the soul,—that the senses (इन्द्रिय) which religion viewed (देखना) with suspicion were "the chief inlets (द्वार) of the soul". To Blake man and all other created objects are but images (प्रतिरूप) of God and that every created thing is divine (ईश्वरीय). In this sense there is no opposition between man and nature, rather they are in harmony (मेल) with each other. Blake clothes the trees, the flowers, the stones, in fact every object of nature, with human qualities (गुण). He invests (सज्जित करना) them with the consciousness (चेतना) of man. Similar is the attitude (भाव) of Shelley. But while with Shelley this trait is instinctive (स्वभाव-प्रेरित), with Blake it is intellectual (बुद्धि से प्राप्त).

**As a poet**—In William Blake we find a reaction against the cult of reason. It was he who once again stressed upon the importance of imagination behind poetical creations. He wanted to know and discover things not by understanding but by the imagination. To him "All art is inspiration".

It is from him that the new age of romantic revival starts. Blake reacted against the decadent cult of reasoning and wanted to replace it by something else.

He was mainly a poet of lyrics. As a writer of lyrical poems he may even be said to be greater than Shelley.

His lyrics possess a passionate imaginative quality. As a lyric poet, he employs the diction and the verse in such a way that it suggests something which cannot be communicated through fine reasoning. This quality ultimately takes the turn of mysticism in his poems.

Blake is above all a visionary (कल्पना-प्रिय) and a mystic (रहस्यवादी). He does not take things as they appear to his senses (इन्द्रियाँ). He looks deeper and finds divine spirit in everything. A mystic (रहस्यवादी) as he is, he sees visions (अतीन्द्रिय दर्शन) of Divine Spirit hidden in the sights and sounds of Nature.

Blake loves to express his ideas with the help of symbols (प्रतीक) [Note—as for example—white is the symbol of purity, lion is the symbol of strength, cross is the symbol of Christianity, etc.]. He picks out objects of nature and uses them as symbols to express his ideas. As for example, in the poem *The Sick Rose*, the terms 'rose' and 'bed of crimson joy' are symbols of purity, beauty and happiness in life and the terms 'worm', 'night', 'storm' and 'dark' are symbols of misery and evil force. Blake's tendency (प्रवृत्ति) to use symbols is so great that often he forgets to see whether a particular symbol is suitable (योग्य) or not. Therefore, at times, it becomes difficult for a reader to know what exactly the poet wants to mean by the symbol.

Blake combines in him the qualities of both a mystic and a poet of Nature and natural instincts. In this he differs from earlier poets like Burns who is simply a poet of Nature, or Cowper who is only slightly mystic. Blake deals with the simple aspects of the life of man and child, and with natural objects, such as flowers, hills, streams, the blue sky, the clouds, and yet he gives a new meaning to these ordinary and commonplace things.



## THE SICK ROSE

**Summary :**—The poet looks at a rose and finds it sick. He imagines that the cause of its sickness is due to the presence of some worm (कीड़ा) in its body. Such worms fly at stormy night and they are unseen due to darkness and also because they are very tiny (क्षुद्र) objects. One such worm has entered the body of the rose being tempted (प्रलोभित होकर) by its beauty and happiness. It has started loving the rose. But its love is wicked (दुष्ट). It is dark love. Therefore, instead of doing good to the rose, it eats into the very vitals (प्राणधारक-शक्ति) of it and spoils it.

**सारांश :**—जीवन में सुन्दर भी है और असुन्दर भी, उसमें अच्छाई भी है और बुराई भी। कवि ने अपने जीवन के उषाकाल में केवल सौन्दर्य का ही दर्शन किया, पर ज्यों-ज्यों उसके ज्ञान की वृद्धि होती गयी उसे सौन्दर्य के आवरण में छिपी हुई असुन्दरता की भी झलक मिली। कवि अपनी उसी अनुभूति का दिग्दर्शन प्रतीक के रूप में हमें इस कविता में कराता है। कवि एक सुन्दर गुलाब के फूल को देखता है। एक साधारण मनुष्य गुलाब के फूल में केवल सौन्दर्य का ही दर्शन करता है पर ब्लेक का रहस्यवादी कवि उसके सौन्दर्य की तह में छिपे हुए विनाश के कीड़े को भी स्पष्ट देख पाता है। वह कहता है—“गुलाब का फूल रोग का शिकार हो गया है। रात्रि में प्रचण्ड भूकम्पों द्वारा बाधित कोई अदृश्य कीड़ा उसके रंगीन पंखुडियों वाले गर्भ में समा गया है। उसका अनुचित गुप्त प्रेम ही गुलाब के विनाश का कारण होगा।” वास्तव में गुलाब सुन्दरता, प्रसन्नता और पवित्रता का प्रतीक है। और कीड़ा छल, कपट, बुराई और संहारात्मक शक्ति का प्रतीक है। कवि का अभिप्राय यह है कि प्रत्येक भली वस्तु के साथ उसे दूषित करने वाले तत्त्व भी मौजूद रहते हैं। ये तत्त्व भली-से-भली वस्तु के अन्तर में गुप्त रूप से प्रवेश कर उसका सर्वनाश कर डालते हैं। इनमें से कुछ तो भली वस्तुओं की ओर उसके मधुर आकर्षण के कारण ही खिंचे चले आते हैं और अपनी प्रवृत्तिवश उनका

सर्वनाश कर डालते हैं। गुप्त प्रेम द्वारा कवि का संकेत उस वासनामय प्रेम की ओर भी है जिसमें स्वामित्व की भावना रहती है। रात्रि और भंभावात उन तत्त्वों के प्रतीक हैं जो बुराईयों का साथ देते और उसे प्रोत्साहित करते हैं।

**STANZA 1. Meaning** :—The poet looks at a rose and finds it is sick (रोग) and decaying (क्षीण होना). He divines (अनुमान करना) the cause of its sickness and comes to the conclusion that some cankerous (क्षयकारी) worm has secretly entered into its body. Such worms fly at night in raging (प्रचण्डता से बहना) storms and they cannot be seen due to darkness and also because they are very small objects.

**Note** :—*Sick*—diseased, ill (अस्वस्थ). *Invisible worm*—some cankerous (क्षयकारी) worm which cannot be seen because of darkness of night and also because they are very tiny (क्षुद्र) objects (रात्रि के अन्धकार के कारण अथवा अति सूक्ष्म होने के कारण अदृश्य कीड़ा). *Howling*—roaring loudly, violent (जोर से शब्द करनेवाला, प्रचंड)

**STANZA 2. Meaning** :—The beautiful petals (पंखुड़ी) of deep red colour of the rose which speaks of its joy and happiness attracts a cankerous worm. The worm has secretly entered the body of the rose being tempted by its beauty and charm. The worm is seized with a love for the rose. But its love is sinister (दुष्ट). It is dark love and not true. Therefore, instead of doing good to the rose it eats into the very life of it and destroys it.

**Notes** :—*Bed*—resting place. Here it means the soft petals (पंखुड़ियाँ) of the rose. *Crimson*—deep red colour. *Of crimson joy*—petals of deep red colour which speaks of the joy and beauty of the flower. *Dark secret love*—sinister (दुष्ट) love which leads to destruction (नाश) of the object of love.

**Critical appreciation** :—The poem *The Sick Rose* appears in the poet's *Songs of Experience* and is clearly different



in tone and temper from his earlier poems appearing in *Songs of Innocence*. It is one of the simplest and shortest poems, and yet it has a great depth of meaning and thought. The poet who had seen only visions of beauty in his earlier years, learnt by experience to see also the visions of ugliness. The poet has come to know that beauty as well as ugliness exist side by side.

A visionary (कल्पनाप्रिय) as he is, the poet sees the vision of evil forces of destruction moving about unseen, always ready to spoil the good and beautiful and happy things of life. The poet gives a symbolic (सांकेतिक) expression (अभिव्यक्ति) to his vision of the evil overriding (रद्द करना) the good, of the corrupt (भ्रष्ट) overpowering (पराजित करना) the righteous (साधु), in the form of a cankerous (क्षयकारी) worm eating into the vitals of a happy and beautiful rose.

The rose and its bed of crimson joy represent life full of happiness, beauty and purity whereas, the invisible worm, night, the howling storm and the dark secret love stand for the evil forces of destruction.

Both the naturalism (प्रकृतिवाद) and the mysticism (रहस्यवाद) of Blake are present in this poem. The poet sees a simple rose and finds it sick. But he is not content with what is visible to the eyes. He looks deeper with his power of imagination and tries to find out the mystery hidden behind the sickness of the rose.

This poem is typically romantic. Imagination has a free play here. The phrases like "bed of crimson joy", "dark secret love" etc. are full of deeper meanings. This romantic tendency finds its expression in Coleridge, Wordsworth and Shelley.

The effort of the poet here is quite clear. He wants to go  
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from the known to the unknown. His heart bleeds at the sight of materialism destroying aesthetics. Nature plays a prominent part here where both virtue and vice reside side by side.

By use of contrasts the poet has very successfully been able to produce the desired effect upon the mind of the reader. The sick rose has a bed of crimson joy whereas, the invisible worm is possessed of a dark secret love. Again, the rose has been contrasted with the worm, and sickness of the rose with the love of the worm. Use of such contrasts makes the meaning complex but the idea rich.

## THE VOICE OF THE ANCIENT BARD

**Introduction :—**Every new school of poetry is the product of a reaction against the preceding school of poetry. If Blake can be called the immediate predecessor of the romantic revival in English poetry, then the above statement is quite true. It was in Blake that the cult of reason terminated and a new era of romantic imagination gained ground. Before Blake, poetry was an exhibition of rationality. The poems were versified discussions. Everything was seen with an element of doubt and reason was advanced to prove or disprove these. It was Blake who discovered the art of seeing through and beyond things. The earlier poets led the readers into a maze where they lost their way. The effect was one of bewilderment. In this poem Blake welcomes the new age, the new morn of English poetry which will crumble the darkness and extricate the complexity of poetry.

**Summary :—**The poet advises the youth who are embodi-



ment (अवतार) of joy and happiness, not to listen to the voice of the ancient (प्राचीन) poets. The ancient poets were rationalistic (बुद्धिवादी) and were not inspired by spontaneous (स्वयंजात) feelings. They did not believe in instinctive (स्वभाव-प्रेरित) impulse (आवेग) but put their faith in reason (विचार-शक्ति). The poet asks the young men to open their eyes and see the dawn of new truth which had so long been hidden from them because they were blinded by the writings of the rationalistic (बुद्धिवादी) poets. These poets weighed their thoughts and feelings on the scales (तराजू) of reason before giving expression to them in poetry. A rational (बुद्धिवाद) and logical approach to everything fills the mind with doubts and suspicions and gives rise to unnecessary controversies (विवाद). The poet adds that the path of reason is full of complexities (जटिलता), it is an endless folly, it leads to intricacies (पेचीदापन) from which it becomes difficult for a man to find his way out. Many have spoiled themselves by following the path of reason and the scientific method of discovering truth. They started in the belief that they would get at the truth but, in fact, they invited disappointment (निराश) like those who lived before them. They got nothing but cares and anxieties for all their labours. They took a false pride in their own method and thought that they could lead others. But, actually, they were in darkness and deserved guidance from others.

**सारांश :—** इस पद्य में कवि हमें अन्तःप्रेरणा की ओर प्रेरित करता है और बुद्धि और तर्क की निःसारिता प्रमाणित करता है। वह युवकों को नव प्रभात और नवजागरण का दर्शन करने को आह्वान करता है। वह उन्हें प्राचीन कवियों का मार्ग छोड़ नवीन सत्य का दर्शन करने को कहता है। बुद्धिवाद संशय को प्रश्रय देता है। तर्क की कसौटी पर कसी जाकर बहुत-सी बातें

अजीब पहेली बन जाती हैं। तर्क वह बादल है जो सत्य को आच्छादित कर अदृश्य बना देता है। वैज्ञानिक विश्लेषण द्वारा सभी बातें समझी और समझाई नहीं जा सकतीं। बुद्धि के चक्कर में पड़ कर मनुष्य सत्य-मार्ग से विपथ हो मूर्खता के भूल-भुलैया में पड़ जाता है। पेड़ के उलझे हुए जड़ों की तरह उनकी मूर्खता उन्हें अनेक उलझनों में डाल विपथ कर देती है। न मालूम कितने व्यक्ति इस तर्कवाद और बुद्धिवाद के शिकार हो गये। उनके पहले भी कितने ही व्यक्ति इसके शिकार हो चुके होंगे। अतः पीछे आने वाले अंधकार उनकी हड्डियों से टकराते हैं। बुद्धिवादी मार्ग का अवलम्बन कर उन्हें सिवा चिन्ता के और कुछ हाथ नहीं लगता। उन्हें शान्ति नहीं मिलती। ऐसे व्यक्ति स्वयं अनाड़ी और पथ-प्रदर्शन के योग्य हैं, पर वे दूसरों को मार्ग दिखलाने की चेष्टा करते हैं। कवि नवयुवकों को जो आशा और उत्साह की मूर्ति है—अपनी अन्तःप्रेरणा अर्थात् सहज बुद्धि पर निर्भर करने को कहता है क्योंकि अन्तर्चक्षु द्वारा सत्य के नवीन रूप का दर्शन होता है। वह काव्य-जगत् में आनेवाली नई पीढ़ी को पुरातन कवियों का अनुसरण करने तथा तर्क नहीं बल्कि सहज बुद्धि-प्रेरित एक नया मार्ग ग्रहण करने को उत्साहित करता है।

**LINES 1-5. Meaning :—**Young men are the embodiment (अवतार) of joy and happiness. The poet invites them to rise from their slumber (निद्रा). He asks them to see the rise of a new dawn (उषा) and discover a new truth which was so long hidden from them. He advises them to give up the study of the rationalistic (बुद्धिवादी) poets. According to him, the rationalistic poets had in them a scientific spirit. They loved to analyse (विश्लेषण करना) things in order to find out the truth. But such process gives rise to doubts, controversies (तर्क) and irritation (क्रोध). The poet, on the other hand, believes in intuition (सहज-ज्ञान). With the power of intuition he easily sees the vision of truth which the logical-minded rationalists could not grasp.



**Notes :—Bard—poet. Ancient Bard—poet of olden days.**  
*Youth of delight*—young people who are full of life and energy and, hence, the very embodiment (अवतार) of joy. *Come hither*—the poet invites the young men to read his poetry (कवि युवकों को अपनी कविता के स्वाध्याय के लिए निमंत्रित करता है). *The opening morn*—the dawn of a new era in English poetry which believes in intuition as opposed to reason (अंगरेजी कविता में नवयुग के प्रातःकाल का उदय). *Image*—picture (मूर्ति). *Image of truth newborn*—the real truth seen with the help of intuition (अन्तःप्रेरित बुद्धि द्वारा देखा साक्षात् सत्य). *Doubt is fled*—in poetry based on intuition there is no room for doubt because intuition rests on belief. The path of reason is full of doubts because reason rests on scepticism (संशय) (इस नई दुनियाँ में मस्तिष्क को भरमाने वाला संशय नहीं है). *Clouds of reason*—reason creates a sort of mist before the mind and makes it unable to see the truth (तर्क मस्तिष्क पर बादल बनकर छा जाता है और उसे सत्य तक पहुँचने नहीं देता). *Dark disputes*—unnecessary controversies (वाद-विवाद) with no fruitful results. *Artful teasing*—irritations caused by rationalists in a cunning manner (धूर्ततापूर्वक उबा देता). *Artful*—cunning, full of art (धूर्ततापूर्ण, कलापूर्ण). *Teasing*—annoying (उबा देना, क्रोध दिलाना). *Doubt is fled ... .. teasing*—in the old age when people relied only on reason which led to doubts, disputes, useless discussions and other complications, has passed away (पुराना युग बीत गया जिसमें मनुष्य तर्क पर अधिक बल देते थे और जिसके परिणामस्वरूप संशय, झगड़ा, व्यर्थ तर्क और कई तरह की उलझनें पैदा होती थीं).

**LINES 6—11. Meaning:—**The poet thinks that too much dependence (निर्भरता) on reason is nothing but folly. This folly is like a riddle (पहेली). Just as the intertwined (लपेटा हुआ) roots of a tree cannot be separated easily, so also the complications, given rise to by reason, cannot be solved easily. The



complexities of reason lead people astray. Many people tried to get at the supreme Truth with the help of reason, but failed. Instead of reaching the goal they became confused and dejected like their predecessors. They got nothing but cares and anxieties in return for their labours. They took pride in their own knowledge, and thought that they could show the way to others. But in fact they themselves were groping in dark, and were in need of guidance.

**Notes :—***Maze*—a network of paths (भूल-भुलैया, पेचीला रास्ता). *Folly*.....*maze*—the folly of reason is like a labyrinth (गोरखधंधा) from which it is difficult to find ones way out. *Tangled*—interwoven (एक-दूसरे से गुँथा हुआ). *Tangled roots*—complicated problems like the interwoven roots of a tree. *Perplex*—puzzle (भ्रम में डालना, घबड़ा देना). *Perplex her ways*—lead the foolish logicians (तर्कवादी) astray (तर्कवादियों को भटका देता है). *Stumble*—fall, strike against (टोकर खाना, गिरना). *All night*—in darkness (अन्धकार में). *Bones of the dead*—confused ideas of the past rationalists who also tried to get at the truth but failed (उन व्यक्तियों के भ्रान्तिपूर्ण विचार जो सत्य तक पहुँचना चाहते थे पर तर्क-मार्ग का अवलम्बन करने के कारण असफल रहे).

**Exp.—***Folly is an.....led*—These lines have been taken from William Blake's poem, "The Voice of the Ancient Bard". William Blake believed in intuition (सहज-ज्ञान) rather than in reason. He disliked the rationalist (बुद्धिवादी) school of poets. These poets analysed (विश्लेषण करना) every thought and idea and weighed them on the scales of reason before expressing them in poetry. Blake thought that reason instead of explaining things, made them all the more complicated (उलझनपूर्ण) Therefore, he looked upon reliance (निर्भरता) on reason as an act of folly (मूर्खता). He says that this folly



does not lead a man to any goal. On the contrary, it misguides a man and takes him to a labyrinth (भूल-भुलैया) of complex thoughts and ideas which are like tangled (फँसा हुआ) roots of a tree. Many people in the past tried to discover the supreme Truth by following the path of reason, but they failed miserably in their attempt. The newcomers in the field fumble about (टटोलते फिरना) and stumble (ढोकर खाना) against the same mistakes which were committed by their predecessors. And in return for all their efforts they get nothing but cares and anxieties. Following the path of reason, they feel themselves to be on sure and solid ground and try to lead others. But according to the poet they themselves need guidance.

**Critical appreciation:—**This is another good poem of Blake. This poem is different from the other poem in our Poetry Selections so far theme and treatment are concerned. There is an element of didacticism in it. The poet wants to give us a new light. It is quite natural that he gives a call to the youth of his country. Youth is full of life and is constructive. He is pained at the sight of seeing rationality leading men into a dark maze. He wants to show a new light to the younger generation of his age.

This poem is spontaneous. This element of spontaneity gives us a foretaste (पूर्वानुभव) of the type of poetry to be written by his successors i.e. Coleridge, Wordsworth and Keats. The romantic element of the poem lies in the fact that he shows us a way to an altogether new and strange world where our vision is not blurred (मलिन किया) by the clouds of reason or by the mist of doubt.

Being a poet of intuition, Blake used symbolism in his

poetry. The words stand for an idea. The phrases like "Tangled roots", "bones of the dead" etc, are symbolic and yet suggestive enough to convey a meaning which perhaps could not be conveyed by any other combination of words.

The last two lines of the poem bear in it the faint remnant (अवशेष) of the tradition of wit and satire which ends in him. The rationalists hoped to show the light of knowledge while they themselves lived in the darkness of uncertainty and despair. It is they who needed to be led than otherwise.

Once again in this poem too, the language is highly suggestive. The rebel in Blake is out once again, there is a reaction against in aesthetic coining of mere words.

The lines.

"Folly is an endless maze,  
Tangled roots perplex her ways,"  
How many have fallen there !  
Are highly poetic as well as romantic.

The element of obscurity which is typical in Blake's poem is caused here due to the use of phrases and words. The feeling is genuine, spontaneous and sincere. It is a realisation backed up by a sound faith. This element of faith was conspicuously absent in his predecessors.

#### WILLIAM WORDSWORTH (1770—1850)

**Life :—**Wordsworth was born at Cockermouth, a town at the outskirt of the Lake District. His father was a lawyer. His early life was full of trouble, particularly after the death of his father. He got his schooling at Hawkshead. He entered St. John's College, Cambridge, in 1787. He graduated in 1791 and went to France the same year. The promises which were made on the eve of the French Revolution



enthused (उत्साहित किया) him. But the consequences of the Revolution disappointed him sourly and his faith in political revolution was shaken. He returned to England and lived with his sister Dorothy at Dyrrect. He met Coleridge and in order to live near him, he shifted to Somersetshire.

In 1798-99, Wordsworth settled in the Lake District. The remainder of his life was a model of domesticity. He was well attended by his wife and sister. He loved travelling. In 1839 Oxford University conferred upon him the degree of D. C. L. In 1843, on the death of Southey, he became the poet laureate.

**His works :—**In 1793 Wordsworth published *An Evening Walk* and *Descriptive Sketches*. In 1795 he brought out *Salisbury Plain* and edited the *Lyrical Ballads*. In 1800 a second edition of the *Lyrical Ballads* with numerous (अधिक संख्या में) new additions was published in two volumes. Seven years later were published his *Poems*, in two volumes, and the famous *Essay on the Convention* (सभा) of *Ciutra*. Then he wrote *The Prelude* and *The Excursions*. *The Prelude* saw the light of day only after the death of the poet. Then appeared a host of other poems amongst which were the famous *Yarrow Revisited* and *The Borderers*.

### **A Critical Estimate of Wordsworth as a Poet**

**As a poet of Nature :—**As a poet, Wordsworth is chiefly concerned (दिलचस्पी लेना) with two things, namely, Nature and Man. In his study of Nature he is interested not with her outward show, or concrete form, but with her spirit. He rises above what appears to the senses and sees in Nature something new and unknown. He spiritualises Nature. Nature to him is a living thing having something to say to Man. To



him the primrose (एक फूल) and the daffodil (फूल) are not mere flowers with nice colours and smell, but they are symbols (प्रतीक) of Nature's message to Man. The glory of the mountain stream is attractive to him because he can connect it in his mind with the glory of a young maiden's (युवती) face. To him a sunrise is not a mere display (प्रदर्शन) of colours but a moment of spiritual consecration (संस्कार). Wordsworth and Shelley, both are prophets (द्रष्टा) of Nature rather than poets of Nature. They want to explain rather than depict (चित्रित करना) Nature. Instead of wondering at the beauty of Nature they wonder at her inner significance (गूढ़ अर्थ). Both are moved not by the concrete form of Nature but by her inward spirit. It is not that Wordsworth is incapable (असमर्थ) of expressing the sensuous (इन्द्रिय-प्राप्त) delights of the world of Nature. He can feel the joy of spring, he can find pleasure in the calm lake, he can very tenderly feel all the charms of a summer day; but his instructive (उपदेशात्मक) spirit overweighs and overpowers him. He seeks for the beauty in the meadow (चरागाह), the woodland (वनप्रान्त) and the mountain tops, but he explains that beauty in spiritual terms. He is not concerned with the strange and remote (दूर का) aspects (पहलू, रूप) of the earth and the sky. He is interested with Nature in her ordinary, familiar and everyday mood, such as, the rainbow, daffodils etc.

Emile Legones explains the real significance (अर्थ) of Wordsworth as a Nature poet in the following lines. "It is not the mere fact of his being a poet of Nature that makes him unique (अनोखा). There had been many poets of Nature before, more were to come after him. It is not even the minute (सूक्ष्म), precise (यथार्थ), loving observation (दर्शन) of her aspects



(रूप) that gives him his pre-eminence (प्रधानता). Certainly he was one of the most truthful describers (वर्णन करनेवाला) when his task was to describe, though for accuracy (दुरुस्ती) or subtlety (सूक्ष्मता) of outward detail, he may have been equalled, nay, surpassed by other poets. His undisputed sovereignty (सर्वोच्च सत्ता) is not there. It lies in his extraordinary faculty (प्रतिभा) of giving utterance (प्रकाशन) to some of the most elementary (प्रारम्भिक) and yet obscure (दुरुह) sensations (चेतना, बोध) of man when confronted by natural phenomenon (घटना)."

**As a Poet of Man :—**When we study Wordsworth as a poet of man, we find in him the same qualities that characterises him as a poet of Nature. In dealing with man, we find him less concerned with individuals than with certain qualities common to mankind (मानव-जाति). It is Nature which awakened (जागृत किया) his earliest inspirations (प्रेरणा), and so he had come to see Man through Nature's eyes. This is why he concentrates on the primal (प्राथमिक) qualities of humanity rather than on particular characteristics of men and women. He treats a shepherd or a solitary reaper first as a part and parcel of Nature, and then only as ordinary men and women with common joys and sorrows. It is but natural for Wordsworth to deal with simple rustic (ग्रामीण) life because, in that, human qualities are found in their natural state and unspoiled by the artificialities (कृत्रिमता) of town life. He ignores (उपेक्षा करना) the coarseness (स्थूलता) and pettiness (ओझापन) of human life and fixes his attention upon the human qualities of strength, endurance (धैर्य), simplicity (सरलता), courage and hope. To Wordsworth, Man and Nature are allied to each other and Man becomes poorer as he drifts away (हटना) from Nature. Man becomes perfect under the

influence of Nature. There is no basic contradiction between Man and Nature, but Man becomes full of imperfections when he remains aloof from Nature.

### Features of his Poetry

**Its inequality and limitations :—**(i) The production of Wordsworth's poetical works are unequal and not proportional. He had written more inferior poems than good ones. According to Arnold, Wordsworth's bright poetic career ended much before his "Excursion". The limitations of his poems are many and serious. His poems have no element of humour and dramatic quality. His narrative skill was also far from being satisfactory.

(ii) The best of his poems are full of egotism (आत्माभिमान). He is a self-centred poet. There is an element of seriousness in his good poems. He took himself very seriously. Hence the best of his shorter poems, i.e. the lyrical ballads, deal with his own experience and his longer poems deal with his own spiritual development.

(iii) As a lyrical poet, perhaps, he is inferior to either Shelley or Burns. Yet he is great in expressing a reflective or analytic mood which is both personal and general. Sometimes, he does not proclaim, but simply hints at the passions that he feels of. "Lucy Poems".

(iv) In his sonnets his lyrical mood finds the clearest and strongest of expressions. His sonnets have strength, flexibility and a controlled intensity of feeling. In this he resembles Milton.

(v) His treatment of Nature is (a) accurate and first-hand. He wrote with his eyes steadily fixed on the object; (b) he deals nature with a personal element. The result is the crea-



tion of joy and delight; (c) he tries to see nature more deeply and tries to find out the secret of joyful emotion which is aroused in the company of natural objects. He tries to embody in words such deep-seated emotion but does not succeed fully; (d) he is seldom content to draw beautiful scenes for their own sake. He looks to nature to hear "the still, sad music of humanity". He portrays humanity in the background of nature cf. "The Solitary Reaper", "Michael" etc.

(vi) In style he is a study in contrast. His style is a mixture of the sublime (उत्कृष्ट) and the ridiculous. His simplicity of style is at times overdone. Yet he mingles simplicity with sublimity when he is at his best i. e. in his lyrical poems. At its best his style shows grace, dignity and simplicity and a magicality in his phrases.

**Forms of his poetry :**—The forms which Wordsworth adopts in his poetry are the narrative (कथात्मक), the lyrical (गीतात्मक) and the sonnet. His narrative poems are written sometimes in heroic metre and sometimes in the form of ballads (गाथा-छन्द). Wordsworth has considerable narrative power, but he is not at his best in this form of poetry because of his tendency to meditate (चिन्तन करना), which obscures the story. The real genius of Wordsworth is found in lyric, sonnet and elegiac forms of poetry. His lyrics show a glow (चमक) of romantic imagination. In the time of Elizabethan poets, the lyric poetry was stereotyped (रूढ़). Wordsworth brought to it a new freshness and sweetness. His poems *Three Years She Grew, She Dwelt Among The Untrodden Ways, I Wanderd Lonely As A Cloud* and a few others have no parallel (समानता) in English poetry. The sonnet and the elegy (शोक-गीत) suits Wordsworth even more than the narrative and the lyric. Some

of the sonnets which he composed in 1802 are the best of their kind in English poetry. Wordsworth follows the Italian form of sonnet. His elegiac (शोक-सम्बन्धी) poems and odes are the best specimens (नमूना) of his poetic genius.

### His theory of poetry :—

(a) According to Wordsworth, poetry is the breath and spirit of all knowledge. He defined poetry as the product of the "spontaneous overflow of powerful feelings" "taking its origin from" "emotions recollected in tranquility".

(b) He believed that a poet is a man possessed of more than usual organic sensibility.

(c) He felt that the subject matter of poetry should be taken from "incidents and situations from common life". Essential and genuine human passions are found in the rustic (गँवाह) life.

(d) He was of opinion that by the power of imagination only the poets can make common things look strange and beautiful.

(e) As regards poetic language or style, Wordsworth discards complex phraseology (शब्द-प्रयोग-पद्धति). He went as much as stressing the point that there is no fundamental difference between prosaic and poetic language. Poetic language, according to him, should conform to the ordinary, plain and simple language of the common folk. But, in fact, he himself did not stick to his own theory, particularly in his blank-verse poems and sonnets.

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## A SLUMBER DID MY SPIRIT SEAL

**Introduction :—**This is the last poem of the Lucy series. It was written in 1798-99 and published in 1804. In his Lucy poems, Wordsworth immortalized (अमर कर दिया) a girl named Lucy. Who this girl-child was nobody has yet been able to establish. Different critics say different things about Lucy. Some say that she was a girl with whom Wordsworth fell in love, but could not marry. Some say that she was a little girl whom Wordsworth wanted to legitimize (वैध बनाना) as his own. Yet others say that she was an imaginary girl of the poet. Coleridge says, "Whether it had any reality or not I can not say. Most probably in some gloomier (विषादमय) moment he had fancied (कल्पना किया) the moment in which his sister would die."

Whoever this Lucy may have been, she has inspired (प्रेरणा दिया) Wordsworth into writing some of his most beautiful poems. This poem is an expression of the poet's extreme pain at the sudden death of Lucy.

**Summary :—**The poet was so much influenced by the innocent beauty of Lucy that he thought that she was immortal and time could not destroy her beautiful physical form. This belief was so deep-rooted in him that he never cared to know about its truth or reality. His senses were paralysed (चेतनाशून्य होना) under the influence of this belief. He had no fear of Lucy's death because to him Lucy did not appear to be an ordinary mortal. She was far above an average human being. He thought her to be an immortal being. But when Lucy actually died, his eyes were opened and he knew the reality which was so long hidden from him. He realised then that what he believed in the past was nothing but illusion. But this knowledge does not make him express any wailing (विलाप-

पूर्ण) grief. The poet shows a great courage and fortitude (धैर्य) in the face of a great sorrow, namely, Lucy's death. He consoles (सान्त्वना देना) himself with the thought that she has gone to a realm (प्रदेश) of which she was only a part. She has got mixed up with Nature whose child she was. After death she has no physical force, no power of movement and ability of action. She can neither hear nor see. She has joined Mother Nature. She has become united with rocks and stones and trees which are also parts of Nature. She may not move about on this earth in the form of a human being, but she moves less with the earth round its axis.

सारांश :—यह वर्डस्वर्थ की प्रेम-सम्बन्धी कतिपय कविताओं में से एक है। हम इसमें प्रेम की अतुलनीय गहराई और कवि की असाधारण गम्भीरता और महान् धैर्य का दर्शन करते हैं। कवि अपनी प्रेमिका लूसी के विषय में कहता है कि वह ऐसी असाधारण स्त्री थी कि उसे देखकर वह इस पार्थिव-जगत् से बहुत ऊँचा उठकर सूक्ष्म आध्यात्मिक जगत् में प्रवेश कर गया था। उसकी इन्द्रियों पर एक तंद्रा-सी छा गई थी जिससे उसे जगत् की वास्तविकताओं का ज्ञान नहीं रह गया था। उसने लूसी को स्थूल जगत् का नश्वर प्राणी नहीं बल्कि सूक्ष्म जगत् का एक अमर प्राणी समझ लिया था। अतः उसे मृत्यु, जरा आदि का मानवीय भय बिल्कुल नहीं रह गया था। उसे लेशमात्र भी शंका नहीं थी कि लूसी भी अन्य नश्वर प्राणियों की भाँति एक-न-एक रोज मृत्यु का शिकार हो जायगी।

जब उसकी धारणा के विपरीत लूसी का स्वर्गवास हो गया तो उसके शोक का ठिकाना न रहा। वह पुनः आकाश से पृथ्वी पर आ गयी पर अन्य साधारण मनुष्यों की तरह प्रेम-पूर्ण प्रलाप करना उसके स्वभाव के विपरीत था। पद्य की दूसरी पंक्ति में असाधारण धैर्य का परिचय देता हुआ कवि कहता है कि लूसी अवगत और शक्तिहीन हो गई है, वह न देख सकती है और न सुन



सूकती है। उसका फव्वारा-स्थित शव प्रकृति के अन्य अचेतन पदार्थ वृक्ष, पत्थर, चट्टान आदि के साथ मिलकर पृथ्वी की दैनिक गति के कारण उसकी धुरी पर चक्कर काटता है। इस प्रकार वह प्रकृति का ही अंश हो गयी है। कवि इसमें अपने वैयक्तिक शोकोच्छ्वास का जिक्र तक नहीं करता। लूनी के जीवनकाल में उसके प्रति अपने भावों की ओर इंगित कर कवि अपने प्रेम की गहराई का हमें परिचय दे देता है और अंत में उसकी मृत्यु के भौतिक परिणामों का जिक्र कर कवि अपने शोक की गहराई का हमें अंदाज लगाने को छोड़ देता है।

**STANZA 1. Meaning :—**The poet loved a girl named Lucy. He was so much affected (प्रभावित होना) by her innocent loveliness that he forgot that she was an ordinary mortal, subject to death and decay like other human beings. His senses were benumbed (स्तब्धित होना) as if under the spell (जादू का असर) of her charm. He looked upon Lucy as a spirit not born for death. Hence, he had no fear of her death and he was self-satisfied about it.

**Notes :—***Slumber*—a state of sleep (नींद). *Seal*—to close (बन्द करना). *A slumber did my spirit seal*—A drowsiness (तन्त्रा) had overcome the senses of the poet as he was utterly unconscious (चेतनाशून्य) of the realities of life. The poet had lost consciousness (चेतनता) of the realities of life because of his mistaken belief about Lucy. *Human fears*—fear of death which is felt by every human being. The poet had no such fear about Lucy because he thought her to be immortal. *A thing—*a person. *The touch of earthly years*—the effect of time which brings about death and decay to every earthly object (काल का प्रभाव जिसके कारण प्रत्येक पदार्थ विनाश को प्राप्त होता है).

**STANZA 2. Meaning :—**Contrary (विपरीत) to the poet's belief, Lucy died. She became a lifeless object. She had no force or power of movement. She could neither hear nor

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see anything. She became one with the earth and got mixed up with the rocks, stones and trees. Her dead body, buried in earth, moved round and round with the earth in its daily rotation round its axis.

**Notes :—***Motion*—movement (गति). *Force*—energy (शक्ति). *Rolled round*—moved round with the earth (पृथ्वी के साथ-साथ चक्कर देती हुई). *Diurnal*—daily (दैनिक). *Diurnal course*—daily rotation (दैनिक गति). *Rolled round.....trees*—after death, Lucy is buried in earth and she passively moves with the rocks, stones and trees in the daily rotation of the earth round its axis (मृत्यु के उपरान्त कब्र में गाढ़ा जाकर लुसी का शव पृथ्वी के अन्य अचेतन पदार्थों के साथ-साथ उसकी दैनिक गति के कारण धुरी के चारों ओर घूमता है).

**Exp. No motion.....trees :—**This is the second stanza of Wordsworth's elegiac poem 'A Slumber Did My Spirit Seal' in which the poet laments (शोक प्रकाश करता है) Lucy's death. The lines betray a sense of deep loss. The feeling of loss is so great that words have become scarce. The economy of words agree with the depth of feeling of the poet. This stanza reminds us of the sense of loss in the concluding stanza of the poem, 'Three Years She Grew' by Wordsworth.

The poet could not imagine that such a lively creature like Lucy could die. But reality is there and Lucy dies. The poet is shocked at the absence of the physical movement of the girl who was herself an epitome (संक्षिप्त रूप) of life and energy. In two simple lines he expresses his sense of deep sorrow.

Lucy is now under the grave. Her body is mixed up with the soil and stone of the earth. Lucy, the product of Nature, has gone back to Nature.

It is in the last two lines of the stanza that the poet's faith in the immortality of nature is found. A product



of nature can never die, that was the belief of Wordsworth. Even though Lucy has ceased to move herself, she is now one with a greater movement, the movement of the earth. This philosophy we find once again in, "*Lucy Gray*". The poet is an ardent believer in the immortality of the cosmic soul of which Lucy is a personification.

**Critical appreciation :—**Wordsworth has written very few love poems. '*A Slumber Did My Spirit Seal*' is one of them. It is an elegiac (शोक सम्बन्धी) poem. In it the poet laments the death of Lucy—an imaginary girl. The poet does not show in it an excess (अधिकता) of love or grief, like other poets. Instead, he shows a great restraint (संयम) which has no equal in English poetry. The poet loves Lucy with his heart and soul. He is so much charmed with her innocent and pure loveliness, that he thinks her not to be a creature of this earth. He thinks her to be an unearthly being whom death and decay shall not touch. When Lucy died, the poet's eyes were opened and he became aware of the realities of life. Although the death of Lucy was a great shock to the poet he does not break down under the grief, but shows an unique restraint (संयम). The comparison of the poet's mind with sleepy unconsciousness (चेतनाहीनता) when Lucy was alive, suggests in a subtle (सूक्ष्म) manner the enchanting (मोहिनी) effect of loveliness of a sweet, pure and innocent girl, upon the mind. The geographical fact of earth's daily rotation and its axis has been very skilfully blended (मिश्रित करना) with the physical (भौतिक) consequences (परिणाम) of death, by the poet's sensitive (सूक्ष्मग्राही) imagination. There is a melancholy (विषादपूर्ण) strain (स्वर) in the poem quite befitting (उपयुक्त होना) an elegiac poem.

Though the expression of sorrow is short and brief, it



touches the very depth of our heart. The feeling is sincere and intense. ~~Such~~ feeling could not be expressed by one who had not loved and felt the pangs (पङ्क) of separation from the object of love. The stately (मन्य) movement of its lines, the dignity of its style, the compactness (टोसपन) of its form, the sincerity of its love, all taken together make this poem one of the best in English literature. This is one of the few best shorter poems of the poet. Maximum effect is produced with a minimum possible expression.

## DAFFODILS

**Introduction :—**This poem was written in 1802. It is not an imaginary poem, but a poem based on actual observation and experience. Wordsworth's sister, Dorothy gives us an account of the occasion which inspired Wordsworth to write this poem: "When we were in the woods beyond Gowbarrow Park, we saw a few daffodils close to the waterside. As we went along there were more and yet more; and at last under the boughs of the trees, we saw that there was a long belt of them along the shore. I never saw daffodils so beautiful. They grew among the mossy stones, about and above them; some rested their heads upon these stones, as on a pillow for weariness; and the rest tossed and reeled and danced, and seemed as if they verily laughed with the wind that blew upon them over the lake. They looked so gay, ever ~~changing~~ and changing."

**Summary :—**Once the poet was roaming aimlessly beside a lake. He was all alone. He was wandering aimlessly like a patch of cloud floating in the sky over hills and valleys. All on a sudden, he saw a large number of daffodils by the



side of the lake, growing under the trees. They were of golden colour, and were waving and dancing in the air. They were countless in number, and they spread in a long line along the side of the lake. They looked like innumerable stars shining constantly in the sky in the form of a milky way. At one glance the poet saw a huge number of them waving their heads, as if they were dancing out of joy. The waves of the lake were also dancing side by side with the daffodils. But their glittering (चमकता हुआ) dance were no match for the joy and gaiety of the flowers. The poet was seized with an ecstasy (अधिकता) of delight. He felt that a poet who was sensitive to natural beauty could not help feeling happy in the company of such gay and beautiful flowers. He continued to look at them, little knowing then, what a great treasure he was collecting in his mind. In fact, that sight (दृश्य) was being indelibly imprinted on his sensitive mind. In future, whenever the poet lay down on his couch, either in a vacant or a thoughtful mood, that beautiful scenery appeared before his mind's eye. In solitude, when the mind is undisturbed by outward things, old memories revive. Hence, when the memory of that sight appeared to the poet, he derived from it the same pleasure which he had enjoyed when he had actually seen it.

**सारांश :—** कविता में कवि अपनी अनुभूतियों की चर्चा करता है। कवि साधारण रूप में भी अपने अन्तर्चक्षु द्वारा एक असाधारण सौन्दर्य का दर्शन करता है। वह सौन्दर्य कवि को वर्तमान में तो रस से आप्लावित करता ही है, पर कवि की कल्पना का एक अभिन्न अङ्ग बनकर वह उसे उसकी शून्य घड़ियों में भी आनन्द प्रदान करता है। कवि पद्य में इसी प्रकार की एक अनुभूति की चर्चा करता है।

एक बार कवि अकेला वन-पर्वतों के ऊपर स्वच्छन्द भ्रमण करने वाले बादलों की नाईं पर्वतीय प्रदेश में निरुद्देश्य भ्रमण कर रहा था। अचानक उसने एक भील के निकट पेड़ों के झुरमुट के नीचे सोने के रंग वाले असंख्य डैफोडिल नामक फूलों को हवा में झूमते और लहराते देखा। आकाश में स्वर्गगंगा के पथ पर जिस प्रकार असंख्य तारे झिलमिल-झिलमिल करते हैं उसी प्रकार उन फूलों की अशेष पंक्ति भील के किनारे लहरा रही थी। कवि ने एक नजर में ही असंख्य फूलों को सिर हिला-हिलाकर नाचते देखा। फूलों के सामने बहता हुई भील की लहरें भी नाच रही थीं, पर फूलों के नृत्य में भी अधिक माधुर्य और कमनीयता थी। कवि का अन्तर झूम उठा। वह कहना है, ऐसे साथियों का साहचर्य पाकर कौन कवि आनन्द से झूम नहीं उठेगा। कवि निनिमेष दृष्टि से इस दृश्य को देखता रहा। उसे उस समय यह पता नहीं लगा कि जिस सौन्दर्य का पान वह कर रहा है वह भविष्य के लिए भी एक अमूल्य निधि बन जायगा।

भविष्य में जब कवि बेकार बैठा रहता अथवा सोचपूर्ण सुद्रा में रहता तो उपर्युक्त दृश्य उसके अन्तर्बलु अथवा कल्पनारूपी फलक पर चित्रित हो उठता और वह पुनः आनन्द में विभोर हो फूलों के साथ नाचने लगता।

**STANZA 1. Meaning:**—One day the poet was roaming alone by the side of a lake. He was wandering aimlessly and at ease, like a cloud which sails in the sky over hills and valleys. All on a sudden he saw a large number of daffodils by the side of the lake, growing under the trees. They were of golden colour and were swaying (हिलना) and dancing in tune with the air.

**Notes:**—*Floats*—sails (तैरता है, फिरता है). *On high*—in the sky (आकाश में). *Vales*—valleys (तराई). *All at once*—suddenly. *A crowd, a host*—a cluster, large numbers. *Daffodil*—a large yellow flower. *Fluttering*—moving back and forth with a sweet sound.



**STANZA 2. Meaning :—**The daffodils grew and grew by the side of the lake in a long line which seemed to have no end. They reminded the poet of the galaxy (आकाश-गंगा) of luminous stars which form the milky way in the heaven. Like the endless stars the daffodils also grew endlessly. The poet says that at one glance he saw ten thousands, that is. numberless daffodils. They were bowing and lifting their flowery heads in obedience to the soft music of the breeze.

**Notes:—***Continuous*—in an unending chain (न समाप्त होनेवाली श्रृंखला). *Milky way*—a galaxy of luminous stars twinkling so close to each other that they look like a white pathway (आकाशगंगा). *Stretched*—spread (फैला हुआ). *Margin*—bank (किनारा). *Bay*—an inlet of the sea; here it means a lake. *Ten thousand*—spoken roughly just to show the largeness of the number of daffodils. *At a glance*—in one look. The poet wants to stress upon the numerousness (अधिकता) of daffodils by saying that he could see ten thousands of daffodils at one glance. *Tossing*—waving (हिलते-डुलते हुए). *Sprightly*—lively, merry (प्रफुल्ल).

**STANZA 3. Meaning:—**The poet compares the daffodils with the waves of the lake along whose margin (किनारा) the daffodils grew. The waves of the lake also danced to the tune (तान) of the same breeze; but the dance of the daffodils was far more gay and joyous than that of the waves. A poet could not be so happy in such a merry company. The poet gazed at the glorious sight. He did not realise then what a great wealth the sight had brought to him. In fact, the experience was being stored in the poet's mind for future use. It was a valuable sight to him in this sense.

**Notes:—***Waves beside them*—the waves of the lake along whose bank the daffodils grew. *Out-did*—surpassed (बढ़ गया).



*Sparkling*—*Glittering* (चमकाता). *Glee*—joy, happiness. *Jocund*—joyful, merry (प्रफुल्ल). *Gazed and gazed*—continued to look steadily in delightful rapture (आनन्द में खोया हुआ ताकता रह गया). *Little thought.....brought*—when the poet saw the sight, he little thought what a great wealth it had brought to him. Its real worth was felt when the sight reappeared before his mind's eye in future and filled his soul with heavenly joy.

**STANZA 4. Meaning :—**The sight of the daffodils which the poet had seen in a distant past remained in his mind as a rich treasure. In future, whenever the poet lay down in his couch in an empty or a thoughtful mood, the memory of that beautiful sight appeared again and again on his mind. In solitude old memories flash upon the mind and make the mind active. So whenever the memory of the daffodils came to his mind, his heart was always filled with pleasure and danced with the daffodils as it had done on the day he had seen them.

**Notes :—***Oft*—often. *Couch*—a kind of cushioned chair. *Vacant*—empty. *Pensive*—thoughtful (चिन्तनशील). *Flash upon*—suddenly appear (अकस्मात् आविर्भाव होना). *Inward eye*—mind's eye, imagination (कल्पनारूपी आन्तरिक चक्षु). *Bliss*—gift (वरदान). *Solitude*—loneliness (एकान्त). *Which is the bliss of solitude?* imagination is the gift of loneliness because free play of imagination is possible only in a calm and quiet atmosphere (कल्पनारूपी आन्तरिक चक्षु एकान्त की देन है क्योंकि एकान्त-स्थिति में ही कल्पना खुलकर खेलती है). *And then...fills*—my heart is again overflowed with joy (मेरा हृदय फिर आनन्द से भर जाता है). *And dances.....daffodils*—the poet's heart begins to dance with the daffodils, as if they were actually present before him. Even the imaginary sight of a distant past becomes real



(कल्पना द्वारा देखे हुए डैफोडिल के साथ कवि मूसने लगता है, याना यथार्थ हो उठती है)।

**Exp. For oft, when....daffodils:—** This is the last stanza of Wordsworth's poem, *The Daffodils*. To Wordsworth, a beautiful sight once seen or a pleasant sound once heard, became a possession (सम्पत्ति) for ever. This fact is truly illustrated in this stanza. The poet once saw a host of daffodils growing by the side of a lake. They were waving their heads joyfully and were dancing with the tune of the soft breeze. The sight filled the poet's heart with an uncommon delight. It gave him pleasure not only when he actually saw it but it became a store for future pleasure also. The poet absorbed the beauty of the sight in his spirit and, in future time, whenever he rested on his couch either in an empty or a thoughtful mood, the vision of that sight of the past flashed again and again upon his mind's eye. Memories come to the mind only when a man is in the calm and peaceful atmosphere of solitude. Hence, whenever the poet was alone, with nothing to disturb him, the memory of that beautiful sight appeared in his mind and filled him with the same delight which he had experienced when he had actually seen the sight. It is in the third and the fourth lines of this stanza that the poet expresses his own theory of poetry. The emotion caused at the moment of certain experience is apt to move the poet more than it is necessary. If the poet wants to express his emotion and there, then he is likely to be swayed away by the emotion. In that case the poetry will be exaggerated and full of ecstasy. Wordsworth believed that the emotion should be stored up and with the passage of time, the unnecessary elements in the particular emotion will be removed and what will remain will remain as the most genuine.



This is what is meant by his famous words "emotions recollected in tranquillity".

**Critical appreciation :—**This poem is typically Wordsworthian. It brings out Nature at its best and raises her to a height which few poets can reach. It shows how Wordsworth took uncommon delight in the most commonplace things. *Emotion recollected in tranquillity* is the chief factor with Wordsworth, and this poem is a clear proof of that. He sees the daffodils, and his emotion is stirred. But he does not give expression to his emotions there and then, nor does the emotion completely pass away from him the moment he withdraws from the scene. The emotions are not momentary or temporary. They are stored in the mind of the poet and become permanent and everlasting. They are recollected in tranquillity which fill the mind of the poet with pleasure. The poet derives the same pleasure from his thoughts about the daffodils as when he actually saw them.

*They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.*

The words and the phrases used are simple but in a way meaningful. The numerousness of the daffodils is expressed by the words *a crowd, a host, continuous as the stars*, they stretched in never-ending line, ten thousand saw I at a glance. Nature permeates (व्याप्त होना) the whole frame work of the poem. The poet is wandering alone like a cloud that floats on high over hills and dales. What is most common has been fully blended (मिलवाया) with something lofty (उच्च) and transcendental (उन्नत). The daffodils are continuous as the stars



*that shine and twinkle on the miry wave! The daffodils out-  
did the sparkling waves in glee.*

The poem breathes an air of intense joy and happiness. Nature has been painted as a very happy and beautiful thing. The poet wants to say that nature is gay and beautiful not only at the present passing moment, but she is eternally (सदा) so. Even when we are away from the direct touch of natural environment (आसपास की वस्तु), the influence of it is there through the *inward eye*. This is the idea contained in the two best lines of the poem :

*They flash upon that inward eye  
Which is the bliss of solitude;*

The style of the poem is dignified and simple and is in perfect harmony with the sublimity (गम्भीरता) of thought.

The lines, *I gazed—and gazed—but little thought*

*What wealth the show to me had brought*

are remarkable for their depth and gravity of tone and their long lingering (टिकने वाली) effect. The opening lines move rather in a pensive (विषादपूर्ण) manner, but soon they are enriched and toned up (तीव्र होना) by a chain of lively similes (उपमा) and images full of passion and energy. The simile (उपमा) of the stars and the dancing waves are bright gems put here and there to make the whole thing supremely graceful and pleasing.

GEORGE GORDON, LORD BYRON (1788—1824)

Life :—George Gordon Byron was born in London on January 22, 1788. On his mother's side he was descended from James I and on his father's side he claimed to be of Norman blood. He was somewhat lame from birth. His childhood was spent in Aberdeen, away from his father. In 1794



he entered the Aberdeen Grammar School where, instead of studying his lessons, he amused himself by reading books, particularly of travels and descriptions of the East. He was much influenced by these readings; and this influence can also be found in his poetical works. In 1798 he inherited the title of Lord, on the death of his grand-uncle. In 1802 he went to Harrow where he remained for four years and after which he went to Trinity College, Cambridge. He took his M.A. degree in 1808. On 2nd July, 1809 he sailed for Europe. He went to Lisbon through Spain, Sardinia, Sicily, Malta, Albania, Greece, Asia Minor and Constantinople. He returned home to Newstead in 1811, for lack of funds. Byron was a very handsome man, and he was entangled (फँसना) in a number of love affairs. In 1815 he married Miss Anna Isabella. But the same year, his wife divorced him after a daughter was born to them. Their separation made Byron very unpopular. Cast off from society, he settled near Geneva where he formed a lasting friendship with Shelley. From Geneva he went to Italy and settled in Venice. Weary, home-sick (घर के लिए लालायित), conscience-stricken (अन्तःकरण-ताड़ित), an exile (प्रवासी) he exhausted (समाप्त किया) his strength by low debaucheries (अष्ट आचरण). This sort of wretched life lasted till 1819 when he suddenly began to have better thoughts. He died on April 19, 1824

—A man of many thoughts,  
And deeds of good and ill, extreme in both,  
Fatal and fated in his sufferings.

**His works :**—His first poem, *Hours of Idleness* appeared in March, 1807. In 1809 came out his satirical work, *English Bards and Scotch Reviewers*. It was written as a reply to the bitter criticism in the *Edinburgh Review*, of his *Hours of*



~~Idleness.~~ Then was published his *Child Harold's Pilgrimage* (1812 and 1818) which became immediately popular, and Byron wrote, "I awoke one morning and found myself famous." Then came in succession, *Curse of Minerva* (1812), *Waltz* and *The Bride of Abydos* in 1813, *The Corsair*, *Ode To Napoleon Bonaparte* and *Lara* in 1814, *The Siege of Corinth* and *The Prisoner of Chillon* in 1816, *Manfred* and *The Lament of Tasso* in 1817, *Beppo* and *Mazeppa* in 1819. Then came out *Don Juan* (1819—1824) and *The Vision of Judgment* in 1822. In 1823 was published *The Island*.

**Critical estimate of Byron as a poet :—**"Byron rarely (कदाचित् ही) wrote anything either worthless or faultless, and he can only be judged or appreciated in the mass (जनसाधारण), for the greatest of his works in his whole work taken together." It is quite true that in the appreciation (समझने के लिए) of Byron's power, a sense of the amount and variety of his work, defective though much of his work is, enters justly into our estimate. But although there may be little in Byron's poetry which can be said either worthless or faultless, there are portions of it which are far higher in worth and far more free from fault than others. The very fact that the poems written by Byron are great in number and of different types alone prove that he was not a poet of ordinary merit. He himself says that he wrote only to relieve (श्रमामना) himself and went on writing because he felt this to be absolutely essential for his existence. Naturally, therefore, his poems which were written one after another with rapidity and under excitement (उत्तेजना) lacked artistic construction and deeper instinctive touch which are the special qualities of good poetry. But in spite of his faults, Swinburne says of him, "The power of Byron's personality (व्यक्तित्व)



lies in the splendid (अव्यय) and imperishable (अनश्वर) excellence (श्रेष्ठता) which covers all his offences (अपराध) and outweighs (कम कर देता है) all his defects—the excellence of sincerity and strength. Along with his astounding (विस्मयजनक) power of passion, he had a strong and deep sense for what is beautiful in Nature, and for what is beautiful in human action and suffering. When he warms up (उत्साही हो जाना) to his work, when he is inspired, Nature herself seems to take the pen for him as she took it for Wordsworth. Wordsworth and Byron stand out by themselves,—a glorious pair among the English poets. Keats had probably a more consummate (उत्कृष्ट) poetic gift than either of them, but he died, having produced too little and being as yet too immature (अपरिपक्व) to rival (बराबरी करना) any of them. Shelley, the beautiful and the ineffectual (निष्फल) beat in vain his luminous (चमकीला) wings in the void (शून्य). But for Byron art was the full and true life through which all his tendencies could work together in easy unity."

Byron was a great lover of liberty (आजादी). His whole life was a perpetual (लगातार) struggle against the bonds of social, moral and political orthodoxy (स्वधर्मनिष्ठा). Though belonging to the romantic age, he was not really a romantic poet. He was more interested in the present than in the past and future. Hence, he had a true admiration for Pope and devoted greater attention to his satires.

Another trait of Byron is his voluptuousness (कायकाम्य). He takes an uncommon delight in sensual pleasures, and this is faithfully reflected in his poems.

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## SO, WE'LL GO NO MORE A-ROVING

**Introduction :—**This poem was written in Venice, in 1816, where he went as a soldier. It is an expression of weariness with the world and worldly pleasures.

**Summary :—**The poet has fully enjoyed life and love. He is no longer desirous of going out in search of further amorous pursuits (प्रेम-व्यापार). He, therefore, decides to remain aloof (अलग) from love affairs, for the sake of the health of his body and soul. It is not that his loving heart has reached the point of complete satiety (परिवृत्ति). His heart is still capable of love-making. The beautiful bright moon is still shining in the sky to allure (लुभाना) him to romantic adventures. But he feels the necessity of a pause (निवृत्ति). He says that just as the sheath (स्यान) of a sword comes to decay earlier than the sword, so human body perishes (नष्ट हो जाता है) earlier than the soul. The soul outlives the body. Therefore, for the survival of the soul, so that it may attain its full glory, it is necessary that the heart should rest for a while. It should stop its function of love-making for some time in order to save the soul, since love is the essence of soul. Love-making without any pause will wear out the soul. Night is the suitable time for love-making, but its duration is too short. It is soon followed by day. The poet knows this. He knows that the time for enjoying the pleasures of love is short. Yet, he is no longer willing to wander about in search of amorous (रसीला) adventures.

**सारांश :—**बायरन का जीवन विलासितापूर्ण जीवन था, पर विलासिता की भी एक सीमा होती है। एक समय आता है जब मनुष्य की इन्द्रियों शिथिल हो जाती हैं और वह विषयों की ओर से उदासीन हो जाता है। बायरन भी

प्रायः इसी स्थिति में पहुँचा गया था। जब मनुष्य की इन्द्रियाँ स्थिर हो जाती हैं तो वह 'आत्मचिन्तन' की ओर झुकता है। वायरन भी इस कविता में आत्मचिन्तन अर्थात् अध्यात्म की ओर उन्मुख दीख पड़ता है। उसका कहना है कि अब रात अधिक बीत चुकी है और अब वह भोगविलास की टोह में बाहर भटकना नहीं चाहता। ज्योत्स्नामयी चाँदनी प्रेम का उद्दीपन करती है। कवि का कहना है कि चाँद अब भी आकाश में बिहँस रहा है और उसके हृदय में प्रेम की लालसा भी ज्यों-की-त्यों बनी है पर फिर भी वह वासनामय प्रेम की खोज में भटकना नहीं चाहता। जैसे म्यान में रहनेवाली तलवार म्यान से अधिक टिकाऊ होती है, उसी प्रकार मनुष्य की आत्मा उसके शरीर से अधिक टिकाऊ होती है। शरीर का नाश हो जाता है पर आत्मा अमर रहती है। प्रेम का साधन हृदय से होता है। इसलिए हृदय और प्रेम दोनों को ही विश्राम की आवश्यकता होती है। शारीरिक प्रेम से आध्यात्मिक प्रेम का पोषण नहीं होता बल्कि उससे आध्यात्मिक प्रेम का हास ही होता है। इसलिए आध्यात्मिक प्रेम के लिए शारीरिक प्रेम को त्यागना आवश्यक हो जाता है। इसीलिए कवि संयम ग्रहण करता है यद्यपि यह सत्य है कि प्रेम-व्यापार के लिए रात्रि ही उपयुक्त समय है और रात्रि का शीघ्र ही अन्त होकर दिन का उदय होता है जो प्रेम में बाधक होता है, पर कवि प्रेम की टोह में पुनः भटकने को तैयार नहीं है।

**STANZA 1. Meaning :—**The poet has enjoyed life and love to his heart's content. He is no longer willing to go after amorous (प्रेम-सम्बन्धी) adventures. He has decided to suspend (बन्द रखना) love activities for a while. It is not that his heart is incapable of making love, or that the night is day. His heart has still the passion for love-making, and the beautiful bright moon is still there in the sky to allure him to romantic adventures. But the poet feels the necessity of a pause (विराम), and therefore, he decides to withdraw temporarily from love affairs.



**Notes :—***We*—it stands for Byron himself. *A-roving*—wandering about in search of romance (प्रेम की खोज में भटकना). *So late into the night*—late hours of night (अधिक रात बीतने पर). *Though...loving*—though the desire for love is still present in the heart. *And the moon...bright*—though the bright moon is still shining in the sky to excite (उद्दीपित करना) love.

**STANZA 2. Meaning :—**A sword lives longer than its sheath (स्यान). Similarly, human soul outlives the body. The soul is immortal (अमर) and not the body. Love is a pleasure meant for satisfying the body; at the same time, it is also the essence of soul. If we utilise our soul all the time towards the needs of the body, we would wear out the one precious possession of our life. Therefore, for the survival of the soul so that it may attain its full glory, it is necessary that the heart should rest for a while. It should stop its function of love-making for some time at least.

**Notes :—***Outwears*—lasts longer (ज्यादे दिन टिकता है). *Sheath*—case for sword (स्यान). *Wears out the breast*—survives even after the decay of the body (शरीर से ज्यादा दिन टिकता है). N. B.—Here, the breast represents body. *Must pause to breathe*—in order to live, the heart which is the agency of love, must take rest. Endless love-making is bound to result in the destruction of the heart (हृदय जो प्रेम का साधन है उसे भी विध्राम की आवश्यकता होती है). *Love...rest*—the feeling of love as well as the act of love. *Love...rest* should stop for a while.

**Exp. For the sword...rest**—These lines have been taken from G. G. Byron's poem, *So, We'll Go No More A-Roving*. Byron has fully tasted the pleasures of love. But he has decided to suspend love activities for some time. He feels that this is necessary for survival of the soul. He says  
B. PTY.—8

that just as a sword, which is kept inside the sheath (स्यान), lasts longer than the sheath, so also the soul which lies hidden within the body outlives the body. The soul is immortal while the body is perishable. Love is a pleasure meant for the satisfaction of bodily desires; at the same time, it is the essence of the soul. If we utilise the soul all the time towards the needs of the body, we will wear out the one valuable things of our life. Therefore, for the survival of the soul so that it may attain its full glory, it is necessary that the heart should rest for a while. The feeling for love and the act of love both should stop for some time, at least for the sake of the soul.

**STANZA 3. Meaning :—**The poet says that night is the fittest time for love-making, but its duration is too short. It is soon followed by day. He knows that the time for enjoying the pleasures of love in a man's life is too short. Yet, he is no longer willing to wander about in search of love-adventures.

**Notes :—***Though.....loving*—night is the proper time for love making. *And the.....soon*—night dies out soon and is followed by day; that is, passion lives in a man when he is young and it dies out when he becomes old; the time for enjoying the pleasures of love is too short.

**Critical appreciation :—**It is a short lyric on love. Its extreme simplicity in the use in words and style is remarkable. This poem is rather unusual for the temperament (प्रकृति) of the poet. Byron is noted for his voluptuousness (विलासप्रियता) and sensual pleasures. Much of his poetry speak of these qualities of him. Hence, this poem seems to be an amazing departure from the rest of his poems in which love is given



highest place of honour. The poet has enjoyed enough of the pleasures of life and love, even at the early age of twenty-eight. He now feels an aversion (अनिच्छा) for them. He feels the necessity of a pause in bodily love. He turns the direction of his love from exterior world to the kingdom of his heart, where spiritual love illumines (उजाला करना) the soul. The body is subject to decay, but the soul is everlasting. Just as the sword outlives its sheath, so the soul outlives the body. Love is necessary to ennoble the soul, but it is spiritual love and not bodily love that can ennoble the soul. Hence, the poet decides not to run after love-adventures.

The poem breathes an air of sincerity and there is a vigour in its thought and expression. There is a haunting melody in the tune 'So, we'll go no more a-roving'.

#### FROM ENGLISH BARDS AND SCOTCH REVIEWERS.

**Introduction :—**This satire was written in 1808. In a preface to the third edition of it, Byron says that all his friends had urged him not to publish it under his own name. His reply was that he was not terrified by abuse, wherever it came from. "I can safely say", he wrote, "that I have attacked none *personally* who did not commence on the offensive. An author's works are public property; he who purchases may judge and publish his opinion if he pleases; and the authors I have endeavoured (प्रयत्न करना) to commemorate (स्मृति-उत्सव मनाना) may do the same by me as I have done by them. I daresay they will succeed better in condemning (दोष देना) my scribblings (चसोट वाली या गिचपिच लिखावट) than in mending their own; but my object is not to prove that I can write well but, if possible, to make others write better".

Byron ends this preface thus : "As to the Edinburgh Reviewers, it would require a Hercules to crush the Hydra; but if the author succeeds in merely 'bruising (कुचलना) one of the heads of the serpent', though his own hand should suffer in the encounter (मुठमेड़), he will be amply (अत्यधिक) satisfied". The satire is of considerable length, but for our purpose here only a few lines are chosen. In the opening of the satire he says : "I'll publish, right or wrong : Fools are my theme, let satire be my song." From this we all know what to expect ! Immediately before the first lines of this quotation he ends a long paragraph with 'God help thee, Southey, and thy readers, too !'

Summarizing this part of the satire will not take one very far. Byron is satirical of—indeed, is rather rude about Wordsworth; then equally so about Coleridge. Reading him at so great a distance in time leaves one rather cold. Granting Byron is a genius and the possessor of a smart wit, one doubts whether the satire is in good taste. Now-a-days it would certainly be voted very *bad* taste, but in those days poets—indeed, writers in General—were never completely content unless making themselves objectionable where other literary men were concerned. So that if one weighs every line of what follows here, knowing that it is satire, one may find some amusing lines here and there. The whole underlying idea is in writing to make fun (मजाक उड़ाना) of other writers. However, one will see what Byron does here where Wordsworth and Coleridge are concerned.

**Summary :—**Byron begins his satire by making a direct attack on Wordsworth. He says that Wordsworth is the dull disciple (शिष्य) of the school of Southey. He then says that



Wordsworth wrote bad lines of poetry by turning away from conventional (प्रधानुसार) poetic rules. Wordsworth was a mere versifier (पद्य-लेखक) who introduced the element of simplicity into poetry, and was also a simpleton himself. His poetry lacked vigour. It was as gentle and delicate as an evening in the month of May. He warned a friend to stop worrying and to leave his books alone because leaning over them on a table would double him up and he would not be able to stand erect. He proved both by example and precept (नीति-वाक्य) that there is no essential difference between the language of prose and that of poetry. Byron satirically says that Wordsworth's poetry was mere prose and his prose sheer poetry. According to Byron, Wordsworth's poetry was such that only people who liked stupid prose could really read him with pleasure. That means Wordsworth's poetry amounted to nothing but stupid prose. His narrative poems were all silly (मूर्खतापूर्ण, बाह्यात) stories badly told. Even christmas stories, if they are forced into poetry, are made so perfect that they can be said to contain the real perfection and are therefore to be considered at the highest form of thought. Byron then refers to Wordsworth's narrative poem "An Idiot Boy". This boy was what anyone would call half-lunatic (आधा पागल) because he had lost his way and had no idea of the time. Byron satirically says that like this idiot boy, the author of the poem (i.e. Wordsworth) was also an idiot. So closely did Wordsworth write that every detail concerning this idiot boy was made the most of. Each thing that happened was treated so reverently (सम्मानपूर्वक) that readers could only come to one conclusion that the poet himself was the hero—in other words, he himself was the idiot boy. The next poet to become the victim of Byron's satire is Coleridge. Byron

says that the odes of Coleridge, no matter to whom they were written, were too long and perhaps too poor in quality. Sweet and innocent poetical writing was about all Coleridge had intellect for; but he always loved to write poems which nobody could understand. Coleridge wrote "Songs of the Pixies" and Byron suggests that Coleridge mistook a Pixy for a Muse. A Pixy is a Devonshire fairy and a Muse is a spirit of inspiration to poets and musicians. This, however, was a very negligible shortcoming (कमी) on the part of this poet. He was meant for doing some higher job and actually he tried his hands at it. No poet in lofty or high-written verse could beat a bard who rose so high as to write elegiacs to a donkey. The subject of writing elegiacs (शोकपूर्ण कविताएँ) to a donkey well suited his noble mind. Coleridge the poet-laureate (कवि-सम्राट्) of the donkeys brayed (in his poems) as a donkey does.

**LINES 1-6. Gist :—**Byron makes fun of Wordsworth by calling him a half-witted disciple of the school of Southey and satirising his theory of poetic diction.

**Notes :—***Next*—nearest in place or order; as the *next* person before or after another; it is not nearest in degree, quality, rank, right or relation; as, one man is *next* to another in excellence. *Comes*—comes for consideration. *Dull*—stupid; doltish; slow of understanding. *Disciple*—a follower; an adherent to the doctrines of another. Byron uses the word "disciple" quite satirically. The constant attendants of Christ were called his *disciples*; and hence all christians are called his disciples, as they profess to learn and receive his doctrine and precepts (मान्यताएँ, इन्द्रिय द्वारा अनुभूत विषय). *Thy* - your; Southey's *School*—here school means sect or a



system of doctrine taught by some eminent teacher. This again is sheer satire. We say, the Socratic school, the Platonic school. Socrates and Plato were eminent (प्रख्यात) persons; Southey is little or nothing in comparison to them. Hence *this school* meaning 'the school of Southey' is sheer satire. *That*—that is used in a contemptuous sense here. *Mild*—not fierce (मृदु). *Apostate*—one who has forsaken the church, sect, or profession to which he before adhered. Usually apostates are traitorous persons. Byron satirically says that Wordsworth was a traitorous (विश्वासघाती, देशद्रोही) person no doubt but *mildly* or *gently* traitorous (अपना धर्म या मत त्यागने वाला). *Poetic rule*—Rule here means that which is established as a principle, standard or directory; that which is settled by custom for guidance and direction. Hence *poetic rule* here means *conventional poetic rule*. *Simple*—used in a derogatory (हीनताजनक) sense. Here simple means *weak in intellect*; *silly*; as, "The *simple* beheveth every word; but the prudent (बुद्धिमान) looketh well to his going." *Framer of a lay*—builder of a poem. *Framer*—one who frames; a maker; Byron here satirically means a contriver (आविष्कारक). *A lay*—A song; a lay is also a species of narrative poetry among the ancient minstrels (मध्ययुगीन कवि या संगीतज्ञ); as, "The Lay of the Last Minstrel". Here probably Byron contemptuously (वृणापूर्वक) refers to Wordsworth's narrative poetry. *As soft as evening in his favourite May*—as gentle as evening in the month of May. *Soft*—Byron satirically means effeminate (कापुरुष, स्त्रियोचित); viciously nice. *Evening*—twilight. *In his favourite May*—Wordsworth very frequently (almost to the point of excess) refers to the month of May in his poetry. Hence Byron says "his favourite May". *Who*—the simple (i.e. foolish) Wordsworth. *Warns*—tells his friend of a probable danger

(चेतावनी देना). *His friend*—probably his friend Coleridge. *Shake off*—to drive off; to throw off (दूर करना). *Toil*—labour that oppresses the body or mind; as, “what toils men endure (कठिन श्रम) for the acquisition of wealth, power and honour!” *Trouble*—It is a word of very extensive application. Here it means disturbance of mind; agitation; commotion of spirits. *Quit*—to leave; to give up (त्यागना). *Books*—studies. *For fear of growing double*—Because leaning over them on a table will double him up and he will not be able to stand erect.

**Exp. Next comes.....double.** These lines have been taken from Byron's satirical poem “English Bards and Scotch Reviewers”. Byron begins his satire by making a direct attack on Wordsworth. He says that Wordsworth is the dull disciple of the school of Southey. He then says that Wordsworth wrote bad lines of poetry by turning away from conventional poetic rules. Wordsworth was a mere versifier (पद्य लेखक)—just a contriver (आविष्कारक, रचयिता) of rhymes (तुकबन्दी). He introduced the element of simplicity into poetry, and was also a simpleton (मूर्ख) himself. His poetry was effeminate (निर्बल) and was as delicate as an evening in the month of May. He warned a friend to stop worrying and to leave his books alone because leaning over them on a table would double him up and he would not be able to stand erect.

**Critical notes :—***Disciple of thy school*—A disciple is a follower of somebody or something. In this case Byron insults Wordsworth first by calling him a “dull disciple” and then referring to him as “the simple Wordsworth”. *Apostate* is a term describing any one who turns away from the Church, particularly the Roman Catholic Church; here it means turn-



ing away from 'the poetic rules', meaning that Wordsworth wrote bad lines in the technical sense. He certainly did—but so did Byron on occasion ! *Framer of a lay*.....*favourite May*—'Framer of a lay' means builder of a poem. A lay is a lyrical poem. The term *soft* here means *gentle*. The comparison between the poem being soft as an evening in the month of May in England is quite apt (उपयुक्त). *Who warns his friend* .....*growing double*—These lines mean what they say; the poet warns a friend to stop worrying and to leave his books (his studies) alone because leaning over them on a table will double him up and he will not be able to stand erect.

Byron's satire here strikes us as cutting and revengeful (बदला लेने की भावना से युक्त) rather than witty.

**LINES 7-12. Who both by precept.....true sublime.**

**Gist :—**Byron satirically says that Wordsworth proved both by example and precept that poetry is prose and prose is poetry. His poetry amounted to stupid prose.

**Notes :—***Both*—as well. *Precept*—a rule (मान्यता). *Example*—application which shows the meaning of some general rule. *Shows*—proves. *Prose*—the natural language of man; language loose and unconfined to poetical measure as opposed to verse which is *metrical composition*. *Verse*—poetry; metrical language. *Merely*—purely; *Merely prose*—nothing but prose. *Convincing*—persuading or satisfying the mind by evidence (बुद्धि-ग्राह्य). *All*—all who like stupid prose. *Demonstration*—something shown *plainly* (प्रदर्शन). *Plain*—in a manner easily understood; without ornament (सादे रूप में). *Poetic souls*—meaning Wordsworth himself. *Delight*—receive great pleasure.

*Prose insane*—stupid prose. *Insane*—distracted and hence stupid (विक्षिप्त). This word may be Byron's coinage. *Christmas stories*—stories relating to the Christmas festival. *Christmas* (pronounced *krismas*)—the festival of the Christian church, observed annually on the 25th day of December, in memory of the birth of Christ, and celebrated by a particular church service. The festival includes twelve days. *Tortured into rhyme*—forced into poetry (पद्य में जबरदस्ती लाया जाता है). *Contain*—hold within themselves. *Essence*—the real perfection; the best of a thing (सार). *True sublime*—the highest form of thought (उच्च विचार).

**Exp. Who, both by precept...true sublime.** These lines have been taken from Byron's poem "From English Bards and Scotch Reviewers". Here Byron makes fun of Wordsworth. Byron says that Wordsworth proved both by example and precept that there is no essential difference between the language of prose and that of poetry. Byron satirically says that Wordsworth's poetry was mere prose and his prose sheer poetry. According to Byron, Wordsworth's poetry was such that only people who liked stupid prose could really read him with pleasure. That means Wordsworth's poetry amounted to nothing but stupid prose. His narrative poems were all silly stories badly told. Even Christmas stories, if they are forced into poetry, are made so perfect that they can be said to contain the real perfection and are there to be considered at the highest form of thought.

**Critical notes :—***Who both by precept.....merely prose*—Very often a precept is a written command, but it does not mean that here. It means simply what has been written as poetry; the example is this particular idea or notion—that



poetry .is prose and prose is poetry. The whole suggestion is, of course, satirical and is an intended insult to Wordsworth, although Byron would probably have denied it. *Convincing all ...prose insane—to convince* is to make someone believe something. Demonstration is something shown plainly. Again, the lines are satirical. According to Byron, Wordsworth's poetry is such that only people who like stupid prose (which is all Wordsworth's poetry amounts to) can really read him with pleasure. *And christmas stories..... true sublime—* Christmas stories, if they are 'tortured into rhyme' or are forced into poetry, are made so perfect that they can be said to contain the real perfection and are therefore to be considered at the highest form of thought. Again, sheer satire.

**LINES 13-20. Thus when.....story.**

**Gist :—**Byron makes fun of Wordsworth's simplicity of writing.

**Notes :—***Idiot*—A person having no power of mind; a fool. *An idiot Boy*—Wordsworth's poem of that name. *Moon struck*—semi-lunatic (अर्द्ध-विक्षिप्त). *Silly*—foolish. *Lad*—a boy. *Who lost his way*—who was unable to find the right path (मार्गच्युत). *Like his bard*—like his poet; like the author of the poem. *Bard*—a poet or singer (कवि या संगीतज्ञ). *Confounded*—mixed together and was unable to understand (मिला-जुला होना). *Confounded night with day*—mixed them up, not knowing which was which. *Close*—closely; showing all details. *On each pathetic part*—every detail concerning this idiot boy. *Pathetic* causing a feeling of pity. *Part*—one of the pieces into which a thing is divided; here it means 'each thing that happens'. *He dwells*—he talks much about (वह विस्तारपूर्वक बोलता है). *Each*—every one take separately. *Adventure*—exciting deed or

event (साहित्यिक कार्य). *Sublimely*—in a very grand and noble manner (शानदार ढंग से). *Tells*—narrates. *View*—look at (देखना). *Conceive*—think of; imagine (सोचना, विचारना). *The Bard*—the author of this poem i.e. Wordsworth himself. *The hero*—the chief character (in the poem) (प्रमुख पात्र). *Of the story*—of the narrative.

**Exp.** Thus when he tells.....of the story—  
These lines have been taken from Byron's poem "From English Bards and Scotch Reviewers". In these lines Byron makes fun of Wordsworth's simplicity of writing. He refers to Wordsworth's narrative poem "An idiot Boy". This boy was what any one would call half-lunatic because he had lost his way and had no idea of the time. Byron satirically says that like this idiot boy, the author of the poem (i.e. Wordsworth) was also an idiot. So closely did Wordsworth write that every detail concerning this idiot boy was made the most of. Each thing that happened was treated so reverently (श्रद्धा के साथ) that readers could only come to one conclusion that the poet himself was the hero—in other words, he himself was the idiot boy.

**Critical notes :—**Thus when.....confounded night with day—The boy is what anyone would call moon-struck—that is, half a lunatic; moreover, because he lost his way and had no idea of the time. Byron slips in the phrase 'like his bard'. That is an intended insult, too, because it is saying that the author of the poem is also an idiot. So close.....of the story—These lines are in thoroughly bad taste. Byron here has let down the satiric form of poetry. He has degraded what could and should be a good piece of art. Even though one may laugh at some of the jibes (सजाक), one feels one must



say at the end : "That was rather <sup>st</sup> rude" or "That was in bad taste".

**LINES 21-24.** Shall gentle Coleridge ... ..welcome guest.

**Gist:**—Byron directs his satire from Wordsworth to Coleridge. Coleridge's Odes are poor in quality and his poems in general are marked by obscurity (जटिलता, दुर्बोधता).

**Notes :**—*Pass unnoticed*—pass unobserved; not noted, not heeded, not regarded, not honoured; not treated with the usual marks of respect; not kindly and hospitably entertained. *To turgid ode.....stanza dear*—To whom turgid (फूला हुआ, लम्बा-चौड़ा) ode and tumid (आडम्बरपूर्ण) stanza are very dear. *Dear*—endeared meaning passionately devoted to (अत्यन्त प्रिय). *Turgid ode*—*turgid* means swollen; here it means that the odes of Coleridge were too long. *Tumid stanza*—*tumid* also means swollen; here it means wordy, verbose, (in a derogatory sense). *Themes of innocence*—Innocent poetical writing (निर्दोष पद्य रचना). *Themes*—subjects of writing (विषय). *Innocence*—untainted purity; unimpaired integrity. *Amuse him best*—he has intellect for. *Obscurity*—the quality of being not easily understood (अस्पष्टता, जटिलता, दुर्बोधता). *Welcome guest*—is Coleridge's favourite (प्रिय विषय या पात्र).

**Exp.** Shall gentle Coleridge.....welcome guest—These lines have been taken from Byron's satire "From English Bards and Scotch Reviewers." The two victims of Byron's satire (व्यंग्यात्मक रचना) are Wordsworth and Coleridge. In these lines Byron speaks of Coleridge's poetry. Byron says that the Odes of Coleridge, no matter to whom they were written, were too long and perhaps too poor in quality. Sweet and innocent poetical writing was about all Coleridge

had intellect for; but he always loved to write poems which no one could understand. His fine powers of perception (उपदेश देना या नीति-वाक्य निर्धारित करना) and tremulous (कम्पमान) sensibility (संवेदनशीलता) enabled him to catch every passing delight and thrill. But even in poetry Coleridge the subtle (अति सूक्ष्म) souled psychologist is conspicuous (व्यक्त). Byron satirically suggests that the poetic honour of Coleridge is this perfect union of "the turgid ode" "the tumid stanza" and his "obscurity".

**Critical notes :—***Shall gentle Coleridge.....stanza dear.* Dear, in the second line, is better changed into endeared, meaning that he was devoted to "turgid ode" and "tumid stanza". Both adjectives are unpleasant. *Turgid* means *swollen*, as in parts of the body; here it means that Wordsworth's odes, no matter to whom they were written, were too long and perhaps too poor in quality. *Stanza*, is, of course, a *verse* described by the word "tumid" which, again, means *swollen*. Applied to literature, it means wordy, verbose. And in the most unpleasant sense, too. *Though themes of innocence.....a welcome guest.* Both lines are satirical. Byron satirically suggests that sweet and innocent poetical writing is about all Coleridge has intellect for, as for obscurity being 'a welcome guest', that is another shot at Coleridge for his unclear meanings. Byron is right in his accusations (दोषारोपण) but hardly in good taste.

**LINES 25-30. If inspiration.....long-eared kind.**

**Gist :—**Byron makes fun of Coleridge. Coleridge never had any inspiration (प्रेरण) to write poetry. Yet none could surpass (बढ़ जाना) him in writing elegiacs to a donkey.

**Notes :—***Inspiration*—fine feelings and great thoughts



in the mind (ईश्वरीय प्रेरणा, उच्चाकांक्षा). *Aid*—help. *Refuse*—to be unwilling to give. *If Inspiration.....aid refuse*—If the goddess of inspiration should refuse to help him. *Pixy*—Devonshire fairy. *Muse*—here, the goddess of poetry (कविता की देवी). *Who takes a Pixy for a muse*—who mistakes a fairy for the goddess of poetry. *Yet*—but. *None*—no poet. *In lofty numbers can surpass*—Yet no poet can surpass him in lofty numbers (फिर भी कोई कवि उससे उत्तम कविता करने में आगे नहीं निकल सकता). *Surpass*—to be better or bigger than (बढ़ जाना, निकल जाना). *Lofty numbers*—high written verse (उत्तम कविता). *Lofty*—very high. *Numbers*—poetry (कविता). *The bard*—the poet; here it refers to Coleridge (कवि). *Who soars*—who rose so high as..... (जो इतना ऊँचा उठ जाता है). *To elegise*—to write elegies (शोक-गीत लिखना). *An ass*—a donkey. *To elegise an ass*—to write elegies to a donkey (किसी गदहे के सम्बन्ध में शोक-गीत लिखना). *So well.....noble mind*—the subject suits his noble mind so well. *The subject*—this subject of writing elegies to a donkey. *Suits*—is well fitted to (उपयुक्त होता है). *His noble mind*—his so-called noble mind. 'Noble mind' is used sarcastically here. *He brays*—He brays as a donkey does (वह रेंकता है). *The Laureate*—Poet Laureate (कवि सम्राट्). Title of honour given for life to a poet specially appointed by the King. Byron satirically says that the title of "The Poet Laureate" was given to Coleridge for life by the King of the donkeys. *The long-eared kind*—the long-eared species, referring to donkeys (लम्बे कानों वाला किस्म अर्थात् गदहा).

**Exp.** *If inspiration..... long-eared kind*—These lines have been taken from Byron's poem "From English Bards and Scotch Reviewers." Byron makes fun of Coleridge's ability to write poetry. Coleridge wrote "Songs of the Pixies" and Byron suggests that Coleridge mistook a Pixy for a Muse.

A Pixy is a Devonshire fairy and Muse is a goddess of poetry and a spirit of inspiration to poets and musicians. This, however, was a very minor deficiency (कमी) on the part of this poet. He was gifted with some higher faculty (योग्यता). No poet in lofty or high-written verse could beat a bard who rose so high as to write elegiacs to a donkey. This subject well-suited his noble mind. Coleridge, the poet Laureate of the donkeys brayed (in his poems) as a donkey does.

**Critical notes:**—*If inspiration.....to an ass*—If the goddess of inspiration should refuse to help a poet who mistakes as Pixy—that is a Devonshire fairy—for a Muse, is one of the cleverest lines in the whole poem. Coleridge did write *Songs of the Pixies* and Byron suggests that he took a Pixy for a Muse—a spirit of inspiration to poets and musicians. That is a clever line. *Yet none.....an ass*—yet no poet in lofty or high-written verse can beat (मुकाबला करना, हराना) a bard who rose so high as to write elegiacs to donkey. The two final lines need looking into. In some editions—ours for one—the lines are

“So well the subject suits his noble mind

He brays, the Laureate of the long-eared kind.”

‘Noble mind’ is used sarcastically (व्यंग्यपूर्वक), of course. He brays (as a donkey does), this poet whose ears might as well be those of an ass.

In the third edition of this satire the lines are a little less offensive. Here they are :

How well the subject suits his noble mind

“A fellow-feeling makes us wondrous kind.”

Both versions refer to the fact that Coleridge did write a poem entitled



### To a Young Ass

Its mother tethered near it.

*Tethered* is, of course, 'tied up'. The poem is hardly worth reading; so Byron scores a direct hit there !

These lines are in thoroughly bad taste. Byron has definitely let down the satiric form of poetry. He has degraded what could and should be a delightful form of art. One has the feeling that the satirical mind can be dangerous mind and the satiric writer a menace to the art he follows. Byron has not chosen to make his satire really amusing; he has looked at everything through tinted glasses.

**Critical Appreciation** :—The two victims of Byron's somewhat vulgar satire are, as we have seen, Wordsworth and Coleridge. They are not the only two; hardly a writer (of any note at all) escapes. That Byron was a genius nobody who understands English poetry will ever attempt to deny (अस्वीकार करना). He was a great genius though never a great man. His friends were often disgusted (ऊबे हुए) with him and there is no doubt that his treatment of Lady Byron and his low sense of morality where his half-sister was concerned became public property in London. He was really driven abroad by the force of public opinion. In a very real sense, this satire reflects the mind of Lord Byron. He was conceited (आत्मश्लाघी) and he was jealous of other men's success. Had he used his wit—for he had plenty of it—in a few pleasing satires he would have created a far deeper impression. Satirizing people is good fun—so long as the satire is both good and funny. It is the same with playing a practical joke on any one : if our victim laughs as much as we laughed when we played the joke—the point is in our favour. If he cannot take a joke, we should have known better than to play one.

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on him. If we write a satire on one of our friends and we make him laugh so much that he shows what we have written to all his friends—and makes *them* laugh—we win our point. Byron had the power to be a delightful satirist as well as a romantic poet—but it was not in his nature to be lovable. To examine the technique of the excerpt (उद्धरण) before us is to find it written in iambic pentameters—that is, in the heroic style. Here are two lines scanned :

If Ins | pir'a | tion should | her aid | refuse

To him | who takes | a Pix | y for | a Muse...

The stress of the iambs is not perfect everywhere, but there is not really much the matter with it. Byron had a good sense of rhythm. The close rhyming is often a little tiring, but he seems to prefer it to any other method. That is the value of sonnet : the rhyming is well spaced.

The publication of this satire created a stir among literary-minded people when it made its appearance in 1809. It was actually published three days before its author took his seat in the House of Lords. It seems Byron was left severely alone on that occasion. Even his late guardian (the Earl of Carlisle) did not in any way introduce Byron—an omission (उपेक्षा) which embittered (विषादमय बनाना, चिढ़ा देना) Byron for years to come.

*English Bards and Scotch Reviewers* had been read in London and had been talked about. Most literary-minded people—including many of the members of the House of Lords—had considered it an abuse (अपमान) of nearly all the literary men of the day. Consequently (फलतः) Byron's taking his seat in the House was more or less ignored (उपेक्षित होना). Byron did



not stay long to defend it or even to discuss it. On June 11 he left London, sailed for Falmouth on July 2, and landed at Lisbon on the 7th. He toured on until Christmas when he arrived in Athens where he occupied himself chiefly with the early cantos (सर्ग) of *Childe Harold*. The poem was a tremendous (बहुत बड़ा) success; Byron wrote in his diary: 'I awoke one morning and found myself famous.' This was in England; he had returned at the news of his mother's illness. Not that he was ever a dutiful son to this vicious-tempered (बदमिजाज) parent but he seems to have experienced a deep sense of loss at her death.

Here is an extract (उद्धरण) from a postscript to the second edition of this satire. "It may be said that I quit (leave) England because I have censured there 'persons of honour and wit about town' (meaning London society); but I am coming back again, and their vengeance (प्रतिहिंसा) will keep hot till my return. Those who know me can testify that my motives for leaving England are very different from fears, literary or personal; those who do *not* may one day be convinced. Since the publication of this thing my name has not been concealed; I have been mostly in London ready to answer for my transgressions (सीमोल्लंघन), and in daily expectation of Sunday cartels (published letters or articles against him, कटु आलोचना युक्त मुद्रित पत्र या लेख); but, alas, the age of chivalry (सच्ची वहादुरी) is over, or—in the vulgar tongue (साधारण या गँवाह भाषा में)—there is no spirit now-a-days.

Someone might have published an article pointing out that Byron himself was not being particularly chivalrous in hurling (बौद्धार करना) abuse (अपशब्द, निन्दा) at other literary men of his time, but he stands condemned (लान्छित) by almost every line in this bitter satire.

That has been his trouble all through. The fact is that Byron in this satire cannot justify himself on matter how many preludes (भूमिका) he writes for the purpose of justification. Edinburgh reviewers infuriated (क्रुद्ध करना) him undoubtedly; but he should not have made fun of every poet and writer he could think of. This satire is in thoroughly bad taste; one would think a man of his type—a gentleman born and bred—would have thought twice before allowing himself to publish what is little better than a sneer against other poets who could, after all, write as well as he could. We can only come to one conclusion (निष्कर्ष) : Byron has let down the satiric form of poetry. He has degraded what could and should be a delightful form of art. One cannot help feeling that the satirical mind can be a dangerous mind, and a satiric writer a menace to the art he follows.

The satire, as it stands, strikes us as revengeful rather than witty.

#### PERCY BYSSHE SHELLEY (1792-1822)

**Life and works :—**Percy Bysshe Shelley was born on August 4, 1792 near Horsham in the County of Sussex. During his school days in Eton, Shelley read, beside his course books, books of science, classics and philosophy. This reading had a lasting influence upon his entire career. At this early age he came under the influence of Godwin, whose political faith captured the mind of the youths of the time. While yet a boy, he foresaw (पूर्वाभास होना) and began to prepare for the struggle, — the intellectual war against social, political and religious injustice, — that, in later years, he was to enter into.

Shelley's career was indeed one of pain and strife (संघर्ष) from the cradle (पालना) to the grave (कब्र) with rare intervals



of quietude (शान्ति) and joy. In 1810, he went to Oxford from where he was expelled (निकाला गया) after a year for printing and causing to be circulated (प्रचारित करना) a pamphlet (प्रचार-पत्र) entitled *The Necessity of Atheism* (नास्तिकता). In the same year he married Harriet Westbrook, a school girl of sixteen. This act was a great error on Shelley's part. It gradually resulted in the cooling down of his affection for his wife, then discord (कलह), then separation (पृथक्करण) and finally suicide of the wife. This incident caused a great shock in Shelley's mind and he could never recover himself completely from it. Furies (क्रोध) of regret (अफसोस), remorse (परश्चात्ताप) and shame threw their shadow over his life and followed him to his end. Thereafter, his "sweetest songs" at all times were those that told of "saddest thought". But after the tragic (दुःखपूर्ण) end of Harriet and his union with Mary Godwin the pathos of his songs and more especially the great ones grew deeper and deeper.

During his connection with Harriet, Shelley produced his first great effort in verse *Queen Mab*. But after the death of Harriet, poems began to pour forth from his pen in quick succession. In 1816, appeared *Alastor*, in 1817 *The Revolt of Islam*, *Rosalind and Helen* and *Julian and Maddalo* in 1818, *The Cenci* in 1819. *The Witch of Atlas* and *Prometheus Unbound* in 1820, *Epipsychidion*, *Adonais* and *Hellas* all in 1821. He was busy with *The Triumph of Life* when death by drowning put an end to his life on July 4, 1822.

**Critical estimate of Shelley as a poet:—**  
Shelley's life and his poetry are firmly connected to each other. He did what he thought and felt, while his verse, with the exception of *The Cenci*, expressed little else but the animating thoughts and aspirations (आकांक्षा) of his life. To

the world, he presented the picture of a man passionate for truth. His practical career (व्यावहारिक जीवन) was a failure just because what he thought right was very often the opposite of what the society accepted.

As a poet, Shelley contributed to English poetry a new quality—the qualities of extreme idealism (आदर्शवादिता), of freedom and of a spiritual courage. In none of Shelley's contemporaries (समकालीन व्यक्ति) was the lyrical faculty (गुण) so paramount (सर्वोच्च). Not only did he write the best lyrics, but also the best tragic tales, the best translations and the best popular poems of his century. Shelley wrote with all his faculties—mental, emotional and physical—aiming to attain one object, namely, the trust and the most passionate expression for the thoughts which had inflamed (प्रज्वलित किया) his ever-quick imagination. There was ever present in him an effort, an aspiration (आकांक्षा) for something better than the best the world can give. And this prompted him to blend (मिलाना) the choicest products of his thoughts and fancy with the fairest images borrowed from Nature.

Unlike Wordsworth to whom the peaceful and calm aspects of Nature appealed more, Shelley was appealed more by the tumultuous (प्रचण्ड) aspects of Nature. Nature in movement and vigorous activity was the ideal to Shelley. But, of course, at times he dwells upon the calm aspects of Nature, but they have always in them an ardour (सरगर्मी) of rest and love.

We find in Shelley a love for indefiniteness (अस्पष्टता) and change. This love made him describe aspects of nature, in which the very words used suggest a sense of change and restlessness (अस्थिरता). Sometimes, the imageries and the



metaphors used are so indistinct that their proper meaning always remains a riddle to the readers.

A failure as Shelley was in his life, the mark of this is unmistakably present in practically all his poems. In his attempt to express the restless feelings in him, he tries to grasp at different sights and objects at a time and the end is always characterised with a sense of helplessness and failure.

Whatever may be said about him, it must be admitted that Shelley remains the greatest lyric poet of all times. This gift seems to be an inborn quality in him. To him the lyric was a channel (रास्ता) through which he would pour forth his personal feelings, like a nightingale. He may have been equalled and surpassed in metrical harmonies (छन्द-विन्यास), but in pure melody (सुरीलापन) he has no equal. Never was the soul of a poet so spontaneously (स्वयंजात) lyrical.

No poet has ever invited such divergent (परस्पर-विरोधी) criticism of praise and disapproval (नापसंदी) as Shelley. Matthew Arnold's remark—"Shelley is like an ineffectual angel beating in a void (शून्य) his luminous (चमकीला) wings in vain" is too well-known. Græbe called him "A Newton among poets". Trelawny wrote very pathetically about Shelley—"The fine spirit that had animated (प्राप्त भरना) us and held us together is gone and left to our own devices we degenerated (हीन दशा प्राप्त होना) apace (जल्दी)." Legouis and Cazamian write, "He remains above all a lyric poet, the greatest that England or perhaps modern Europe has produced. His influence in the beginning was confined to an elite (चुने लोग). Browning and Tennyson come strongly under his spell (जादू). Since then it has spread and become a great force in literature extending to foreign countries, where through certain affinities (सादृश्य) it has found a way

to some talented writers. He is, however, easily accessible only to such minds as are independent, sensitive and subtle and capable of rediscovering in themselves, something of the freshness and wonder of primitive (प्राचीन) man."

## HYMN OF PAN

**Introduction :**—*Hymn* (स्तुति) of *Pan* has been attributed (आरोपित होना) to the Hellenism (यूनानी सभ्यता) of Shelley and his great interest in and study of the classics (प्राचीन साहित्य). It is also a Nature poem so peculiarly characteristic (विशेषता-सूचक) of Shelley. Apart from the literal (यथार्थ) use, Nature is looked at by him as a thing indefinite and changeful. *Hymn of Pan* is a song in praise of Pan, who was considered as one of the chief of the lesser gods of classical mythology (पौराणिक कथा). Pan was partly of human form and partly of goat. He was God of goat-herds (बकरी का झुण्ड) and shepherds. His home was in all the wild places, thickets, forests and mountains. He was a wonderful musician, and upon his pipes of reed (नरकुल) he played melodies (संगीत) as sweet as the song of the nightingale.

**Summary:**—The Greek God, Pan, the God of music, had such a magic charm in his notes that it enraptured (सुगंध करना) everybody who heard it. His dwelling places were the thickets, the woods and the forests which circled round the river Peneus which flowed through the valley of Tempe. The valley of Tempe lay in the lap (गोद) of Mount Pelion. In the dim light of the evening, when Mount Pelion cast its shadow on the valley, the whole valley was covered in darkness except the river Peneus, which glittered in the light of its sparkling waves. When Pan came out from the forests, the highlands and the river-islands, with his band of gay compa-



nions, and blew his sweet pipe, all the animate (चेतनशील) and inanimate (अचेतन) objects of Nature became still. The waves of the rivers lay down their heads. The wind which blows through the reeds and the rushes, the birds which chatter in the bushes, the bees which hum with a melodious sound round sweet-scented flowers, the lizards which move in the grass, — all stopped their activities and listened to his music with rapt attention. Even Tmolus, the mountain God, who had once declared Pan's music inferior to Apollo's, listened to his sweet pipings most attentively.

The Sileni, the Sylvans, the Fauns — the nymphs of the wood and water — all used to come out in the open, sit by the side of the river and the caves of the mountains, and listen to his heavenly music. Even Apollo, who was a great musician and who had once been declared by the Gods as superior to Pan, used to listen to his music with envy (ईर्ष्या).

Formerly, Pan used to sing about the twinkling stars, the beauties of the earth and the mysteries of heaven, great battles of the past, the passions of love, the joys of birth and the pangs of death. But since a bitter disappointment (नैराश्य) in his own love, the subject and the mood of his music has changed from gaiety and delight to one of dejection (नैराश्य). Pan loved an Arcadian nymph named Syrinx, who hated his ugly features. Once when he followed to catch her, she prayed to Gods to change her into some other thing. She was accordingly changed into a reed. For this, Pan wept bitterly through his music. There was so much pathos in that music that everyone who listened to it burst out in tears. Only people devoid of youthful feelings or who were jealous of Pan remained unmoved by his sorrowful tunes.

सारांश :—पैन प्राचीन यूनानी पौराणिक कथाओं के अनुसार संगीत तथा

चरवाहों का देवता था। शेली प्राचीनतावादी कवि था और उसकी बहुत-सी कविताओं का आधार प्राचीन पौराणिक कथाएँ हैं। इस पद्य में कवि पैन के मंत्र-सुग्धकारी मधुर संगीत का वर्णन करता है।

पैन जंगलों, पर्वतीय उपत्यकाओं तथा चारों ओर जल से घिरे हुए प्रायद्वीपों से अपनी बाँसुरी बजाता हुआ आता है। उसकी बाँसुरी की मधुर धुन सुन कर घोर गर्जन करने वाली नदी की लहरें एकदम शांत और नीरव हो जाती हैं, नरकुलों और सरपतों के कुंज में रमने वाली हवा, घंटी के आकार में उगने वाले पुद्दिने की पत्तियों के समान सुगन्धित पौधों का रस चूसनेवाली मधुमक्खियाँ, हिना की भाँड़ियों में चहचहाने वाली चिड़ियाँ, नीबू के पेड़ों पर झंकार करने वाले भँगुर, घास में रेंगने वाली छिपकिली—ये सभी पैन के मधुर बाँसुरी-वादन सुनने में ठीक उसी प्रकार दत्तचित्त हो जाते जिस प्रकार वृद्ध टिमोलस ने पैन को अपने प्रतिद्वन्द्वी अपोलो से प्रतियोगिता के समय उसका मधुर संगीत दत्तचित्त हो सुना था। ग्रीक-पुराणों के अनुसार एक बार संगीत के देवता अपोलो और पैन में संगीत-प्रतियोगिता हुई जिसके निर्णायक वृद्ध टिमोलस बनाये गये। यद्यपि टिमोलस ने निर्णय अपोलो के पक्ष में दिया पर पैन के संगीत का प्रभाव उनपर कम नहीं पड़ा था। अन्तिम पंक्ति में कवि उसी घटना की चर्चा करता है।

जहाँ पैन अपनी संगीत-सुधा बरसाता है उस जगह पीनियस नदी मन्द गति से बहती है। दूसरी ओर पीलियन का विशाल पर्वत है जिसकी छाया में टेम्पी की तराई फैली हुई है। उसकी छाया अस्त होते हुए सूर्य के धूमिल प्रकाश के भी अधिक सघन है। पैन का मधुर संगीत सुन कर, वनदेव, वरुणदेव तथा जल और थल की अप्सराएँ वहीं तरंग-सुम्बित नदी-तट के मैदान में तुहिन-मरिडत कन्दराओं के मुँह पर आकर बैठ जाती हैं। वे तथा अन्य सभी आगत व्यक्ति प्रेम के वशीभूत हो मूक हो जाते हैं, ठीक उसी प्रकार पैन की प्रतिद्वन्द्वी अपोलो भी प्रतियोगिता में विजय प्राप्त करने पर भी उसके संगीत की उत्कृष्टता से कायल हो, ईर्ष्या-मिश्रित भाव से उसका संगीत सुनता है।

अन्तिम पद्य में पैन अपने गीत के विषय की चर्चा करता है। पैन के संगीत के विषय हैं—फिलमिल-फिलमिल करते तारे, रहस्यमयी पृथ्वी, स्वर्गलोक,



विगत मेघायुद्ध, प्रेम, जन्म, मृत्यु इत्यादि। पैन यद्यपि इन व्यापक विषयों के गीत गाता है पर उसके अन्तर में हाहाकार करता हुआ निराश प्रेम शीघ्र ही उसके संगीत की धारा को इन व्यापक विषयों से खींच उसके निजी भावों की ओर प्रवाहित कर देता है और उसके हृदय की ज्वाला धू-धू कर जल उठती है। पैन ने सिरिक्स नामक अप्सरा से प्रेम किया था पर वह उससे प्रेम नहीं करती थी। एक बार जब पैन ने पीछा किया तो वह डर कर भागी। पैन मेनालस की तराई हो कर उसका पीछा करता जा रहा था और अपनी प्रेमिका के करीब-करीब पहुँच गया था पर देवताओं ने उसकी रक्षा के लिए उसे नरकुल के रूप में परिवर्तित कर दिया। पैन हताश हो कर रह गया। पैन की करुण वेदना पथ के अन्त में भीषण निराशावाद के रूप में प्रस्फुटित हो उठी है। वह कहता है—“मनुष्य और देवतागण ! हम सभी जीवन में इसी प्रकार छत्ते जाते हैं। जब इसकी ज्वाला हमारे अन्तस्तल को जलाती है तो वह हमारे आँसुओं का रूप ले लेती है।” कवि कहता है कि पैन का यह करुण संगीत सुन कर सभी रो पड़े और यदि पाठकों में अपोलो की तरह ईर्ष्या, अथवा बुढ़ापे के कारण जोश में कमी नहीं आयी होगी तो सभी पाठक भी पैन के करुण संगीत पर कवि के साथ-साथ चार आँसू बहाये बिना नहीं रहेंगे।

**STANZA 1. Meaning :—**The Greek God, Pan, comes out from the forests, highlands and river-islands with his band of followers and resounds (मुखरित करना) the whole valley of Tempe with the sweet music of his flute. There is such a magic spell in his music that all animate (चेतनशील) and inanimate (अचेतन) objects of Nature lay still and listen to his music with rapt attention. The waves of the river, the winds that blow through the thickets (झाड़ी), the bees that hum round sweet flowers, the cicale (कींगुर) that chirps on the lime trees, the lizards that move on the grass, all become silent and listen to his music calmly, as if they become spellbound with it. Even the mountain-God Tmolus who had once declared

the music of Pan inferior to Apollo's, listens to him with silent attention.

**Word-notes** :—*Highlands*—hilly land (पर्वतीय प्रदेश). *We come*—Pan and his companions, the nymphs, sylphs etc. (पैन और उनके साथी वनदेव, देवी आदि). *Girt*—surrounded (घिरा हुआ). *River girt*—surrounded on all sides by rivers (नदियों से घिरा हुआ). *Island*—land surrounded by water on all sides (द्वीप). *Loud waves*—waves which usually produce roaring sound (गरजने वाली लहरें). *Are dumb*—are silent because of being rapt (मग्न) in listening to the music of Pan. *Pipings*—sound produced by flute (वांसुरी-वादन). *Reeds*—नरकुल. *Rushes*—a kind of grass (सरपत). *Bells*—bell-shaped leaves (घंटी की तरह पत्तियाँ). *Thyme*—a little plant with leaves smelling like mint (पुदीना की तरह का पौधा). *Myrtle*—an evergreen shrub with white flowers (मेहँदी). *Cicale*—a chirping insect living in trees and grass (झींगुर). *Lime*—lime tree (नीबू का पेड़). *Lizard*—a creeping insect (छिपकिली). *Tmolus*—mountain-God. He once acted as a judge in a music contest between Pan and Apollo. He gave the prize to Apollo.

**Exp. The wind**..... **pipings**—These lines have been taken from Shelley's *Hymn of Pan*. In these lines the poet speaks of the enchanting (जादू करने वाला) influence of the sweet notes of Pan's music on the objects of Nature. The Greek God, Pan was the God of the shepherds. His sweet pipings could be heard everywhere in the mountains, woods, forests, and islands surrounded by rivers. Whenever he played his melodious music, the waters of the rivers lay still as if charmed by the spell of the music. The winds rustling (खड़-खड़कर बहना) in the reeds (नरकुल) and rushes (सरपत) also stopped blowing. The bees humming round the bell-shaped thyme flowers, the birds chirping in the myrtle (मेहँदी) bushes, the cicale (झींगुर) producing its monotonous sound on the lime



trees, and the lizard creeping in the grass, all stopped to listen to his sweet music. The poet says that their condition under the magic influence of Pan's music was the same as of old Tmolus. Tmolus, according to Greek mythology (पौराणिक कथा) acted as a judge in a music competition between Apollo and Pan. But although he declared Apollo to be the better of the two, he was much impressed by the music of Pan. Pan refers to that incident by way of self-praise and out of grudge that he bore against Tmolus for his unjust decision.

**STANZA 2. Meaning :**—The abode (वासस्थान) of Pan was near the river Peneus which flowed through the valley of Tempe. On one side of the valley of Tempe lay Mount Pelion and it cast its shadow over the valley. In the evening the valley became dark. Only the water of the river glittered brightly as it flowed along. There was such a magic spell in his music that it attracted all the Gods and Goddesses of the neighbourhood. The Sileni, the Sylvens, the Fauns, the Nymphs (परी) of the forests and Sylphs (जलपरी) of the water, all came out hurried and sat at the edge of the river, on the damp grass, and at the mouth of the caves wet with dew, and listened to his music with silent attention out of appreciation. They were silent out of love for his music unlike Apollo, who was Pan's competitor, and who was silent out of jealousy.

**Word-notes :**—*Liquid*—watery. Here, it means river. *Peneus*—a river named after God Peneus. *All dark*—because of the shadow of Mount Pelion. *Temple*—the valley through which Peneus flowed. *Pelion*—a range of mountains in Thessaly. *Outgrowing*—surpassing (बढ़ जाना). *Dying day*—evening sunset (संध्या, सूर्यास्त). *Speeded*—passed out hurriedly (शीघ्रता से बाहर निकले). *Sileni*—creatures which were partly horse and partly man, who walked on two legs, and had horses' hoofs, ears and

tails. *Sylvans and Fauns*—Roman deities of the woodland (वनदेव). *Nymphs*—beautiful demi-goddesses who lived in the waters, woods and mountains (परी). *Waves*—river, seas etc. *Edge*—border (किनारा). *Moist*—wet with the water of the river (भीगा). *Brink*—edge, border (किनारा). *Dewy*—wet with dew (ओस से भरा). *And all...follow*—gods and goddesses who were present there and also those who came later (जो मौजूद थे और जो पीछे आये). *Were silent with love*—were listening silently out of love and appreciation for his sweet music. *Apollo*—God of the sun, music, poetry and truth. He was one of the great god of Mount Olympus. There was great rivalry between him and Pan because both were expert musicians. Once there was a competition between the two and Tmolus, the mountain-god, was the judge. Tmolus gave the prize to Apollo and declared him better of the two. *With envy.....pipings*—Apollo was envious of Pan because both were rivals in music. He became silent to hear the music of Pan out of jealousy, and not out of love and appreciation, as others.

**Exp. Liquid Peneus.....pipings**—These lines have been taken from Shelley's *Hymn Of Pan*. The valley of Tempe in Thessaly was the abode of the Greek God, Pan. On one side of the valley lay mount Pelion which cast its shadow over the whole valley. The valley looked dark because of the shadow of the mountain. On the other side of the valley flowed the river Peneus the water of which shined brilliantly even in the dim light of the evening. The sweet music of Pan made the day pass away quickly giving place to night which is the suitable time for music and for the appearance of the Nymphs and other Gods and Goddesses of the waters, mountains and woodlands.

**STANZA 3. Meaning** :—Pan tells us about the subjects which inspired his music in the past. Formerly, there was



a note of joy and delight in his music because, then, he had not experienced the bitterness of life. He then sang about the beauty of the stars, the charms of the earth and the mysteries of the heaven. Besides these, he also sang of human pleasure and pain such as, war, love, birth, death etc. But he suffered a great frustration (विकलता) in his love with an Arcadian nymph named Syrinx. Syrinx hated the ugly features of Pan and did not like him at all. Once Pan followed to catch her. She began to pray to gods to save her from him. She was converted by gods into reeds and thus saved. Pan's heart was broken. Since then he came to believe that fate played a cruel joke with all, and the note of his pipe changed from one of delight to utter hopelessness. Whoever listened to his pathetic music wept out of sympathy.

Pan hopes that Apollo, too, would weep at his sorrowful numbers unless he has grown old or is envious of him.

**Word-notes** :— *Daedal*—exquisitely built (कौशलपूर्ण). *And then* .. *pipings*—then Pan changed the subject of his song. *Vale*—valley. *Maenalus*—a mountain in Arcadia. *Pursued*—chased; followed (पीछा किया). *Maiden*—an Arcadian nymph named Syrinx. *Clasp'd*—embraced (गले लगाया). *I pursued*.....  
*reed*—Pan had fallen in love with Syrinx, an Arcadian maid who did not like him. Once Pan chased her, and she fled from him through the valley of Maenalus. When she was likely to be overtaken by Pan, she began to pray to gods to save her from him. The gods changed her into a reed, and Pan had to embrace a reed in place of Syrinx. *Gods and men* ..... *thus*—In bitterness Pan exclaims that not only men but even gods meet with frustration in their lives. Cruel fate spares no one, be it a god or a man. *Deluded*—deceived (डगा गया). *It breaks in our bosom*—disappointment in love breaks the heart (प्रेम में निराशा दिल को तोड़ देती है). *Bleed*—feel acute pain (अत्यन्त कष्ट का अनुभव करते हैं). *All*—refers to gods and goddesses listening to Pan's music. *Both ye*—here it means 'Even you', namely, Apollo. *Age*—old age. *Frozen*—chilled. Cold blood is the sign of old age.

**Exp. And then.....sorrow of my sweet pipings—**

These lines have been taken from Shelley's *Hymn to Pan*. Pan tells us about the subjects that inspired his music in the past. Formerly, his music breathed an air of extreme delight and joy because, then, he had no experience of frustration (निराशा) and bitterness of life. Life, then, was all joy and rapture to him. He sang about the beauty of the stars which twinkled in the sky, about the charms and beauties of the earth, and about the mysteries of heaven. He also sang of human pleasures and pain. He sang of wars. He sang of love. He sang of the joys of birth, and he sang of the pangs of death. To him these things were a matter of course with human life, and therefore, natural and instinctive. But in the meantime, he suffered a cruel irony of fate which changed his whole outlook. Pan had fallen in love with an Arcadian maid named Syrinx. He loved her with his entire soul, but she did not like his ugly features. She did not love him. One day Pan chased Syrinx while she was passing through the valley of Maenalus, in Arcadia. Syrinx fled as quickly as she could but was, at last, about to be overtaken by Pan. When she saw no hope of escape, she prayed to God to save her. Her prayer was heard, and she was transformed into a reed. Pan could, therefore, embrace only a reed and not Syrinx, the lady of his love. Pan was bitterly frustrated, and with a broken heart he clasped the reed and made a flute of it. Through this pipe he poured forth a note of utter despair and deepest melancholy. Since then the subject and tone of his music changed completely. Pan says that gods and men alike become victims of a cruel fate and there is no exception to that. The notes of his music grew so pathetic that all those who heard his music burst into tears. Pan says that there is such pathos in his mournful tunes that even Apollo, his rival, cannot help coming to tears unless his senses have become numbed by envy or old age.



**Critical appreciation :—**This poem shows Shelley's deep interest in 'classical literature (प्राचीन साहित्य) and in ancient Greek culture (यूनानी सभ्यता), which is known as Hellenism. The theme has been drawn from the classical myths (पौराणिक कथा). The music of Pan, his rivalry (प्रतिद्वंद्विता) with another God of Music, named Apollo, his love affair with an Arcadian maid named Syrinx, his defeat in the music contest with Apollo.

In a brief compass (दायरा) of three stanzas, the poet has very successfully covered the life history of Pan, and the poem breathes fully the atmosphere of classical mythology. Above all, the grand music of the poem itself casts a magic spell on our ears quite in keeping with the bewitching (मोहक) music of Pan's flute which has in it the capacity to lull the waves of the sea, and to hush the rustling winds, the humming bees, the chirping birds and cicadas and the creeping lizards.

The poem also illustrates a prominent trait of Shelley's poetry, namely, his love of uncertainty (अनिश्चितता) and change. In the beginning of the poem there is a mood of extreme gaiety and delight, but at the end it changes to one of utter dejection, melancholy and frustration. The poem which begins with Pan's "sweet pipings" ends with the "sorrow of his sweet pipings." The nymphs and fairies who were formerly inspired by love for Pan's music, weep in sympathy with Pan's sorrow, at the end. What great pathos rings in the following lines !

*Gods and men, we are all deluded thus !*

*It breaks in our bosom and then we bleed :*

Yet, Pan's pathetic music is sweet, because according to Shelley, "*The sweetest songs are those that tell of saddest thought.*"

## ODE TO A NIGHTINGALE

JOHN KEATS (1795-1821)

**His life :—**The great romantic poet, John Keats was born in London. His father was a well-to-do keeper of a livery (घोड़े का चारा) stable. He got his school education at a private school. At the age of fifteen he acted as an apprentice (शार्गिद) to a surgeon. In 1814 he went to London. It is from this stage that he showed signs as a good poet. He became acquainted with the great poet and journalist Leigh Hunt in 1816 and this meeting was the turning point of his life and career. Soon after he was known to Shelley. In 1817 he published his first volume of poems. It attracted little notice. At this time he was developing the symptoms of tuberculosis. While staying at London he became friendly with Fanny Brown, his lady love. His disease together with his frustration in love affairs made his mind frantic. His second volume of works was published in 1818. He was criticised badly by the reviewers. He was pained at heart at this though he did not express it. This suppressed feeling affected his health to some degree. He went to Rome in 1820. The next year he died at the age of twenty-five only.

**His poetical works :—**His earliest attempt at writing poetry is seen in his "Imitation of Spenser" (1813). This work he wrote at the age of eighteen. This and a few short pieces of poems were published in his "Poems" in 1817. This was his first volume of verse. It is in this work that his famous poem "On first looking into Chapman's Homer" included.

His next publication was *Eudymion* which tells the story of a lovely youth who was kissed by the moon-goddess on the peak of Mount Latmoss. This work, though not free from immaturity and weaknesses of both taste and com-



truction, includes many beautiful passages. The very first line of this poem is the famous Keatsian sentence "A thing of beauty is a joy for ever."

"Isabella, or the Pot of Basil" (1818) is his next publication dealing with the murder of a woman's lover by her two brothers. This poem is written in Ottava rima, i.e. in stanzas consisting of eight lines. The style is deeper here and of course more mature.

He began his famous work *Hyperion* in 1818 and abandoned it in 1819. This is called the "First *Hyperion*". The style is an imitation of Milton's "*Paradise Lost*", and is written in "blank verse". The style differs with Milton's in this that it replaces the vigour and passion of the blind poet with a repose (सुस्थिरता) and charm. Too much influence of Milton in this book dissatisfied Keats and he abandoned it. In 1819 Keats rewrote this book under the title "*The Fall of Hyperion, a Dream*". This new product is free from Miltonic influence. In this work we come across Keats' philosophy of beauty.

"The Eve of St. Agnes" was written by him in 1819 and in the same year "The Eve of Saint Mark" was also composed, followed by "Lamia" the story of a beautiful enchantress (जादूगरनी).

Apart from his longer poems, he wrote many shorter poems, viz. "To a Nightingale". "On a Grecian Urn", "To Autumn" etc.—all odes. These odes are gems of English literature for all ages to come. All these odes excepting "Ode to Autumn" are in stanzas of ten lines—a combination of Shakespearean quatrain and petrarchan sestet. He also wrote a good number of lovely sonnets. In the beginning he wrote Italian sonnets and then switched over to the Shakespearean sonnets. He also tried his hand at writing dramas. In 1819, he wrote his first drama "*Otho the Great*". He began to write another play "*King Stephen*" which he did not complete.

**Features of his poetry :—**(1) He was perhaps the greatest of the second set of romantic poets. Had he not died so prematurely, the treasure of English poetic literature would have increased considerably. The choice of his subject matter differed from the other romantic poets. This was an original quality in his poetry. He was a poet of nature but not in the sense Wordsworth was. He was sensuous and not a mystic poet. His poems are neither satirical like Byron's nor were they written in the prophetic vein (शैली) of Shelley. His poetry is the poetry of legend, myth and romance. His poetry is also called Hellenic because although he was not an authority on the Greeks or Greece, he was immensely moved by the spirit of Greece.

(2) In his poems we find the poet's deep love for romantic stories. The poems also show the poet's concern for the deeper spiritual issues.

(3) His poems are the exposition of his own conception of the sovereign power of beauty. In most of his poems he justifies his faith in the sensational statement of his--"A thing of beauty is a joy for ever".

(4) His style is his own and it has influenced the later English poets considerably. In the early stages we find his poems influenced by Spenser, Leigh Hunt, and then Milton respectively. But soon he evolved a style of his own.

(5) His poems are full of rich melody and sensuous imageries.

(6) The defect in Keats as a poet was that his over-sensuousness caused a lack of restraint in his poems.

(7) In his odes he evolved a new type of stanza form i.e. a combination of the Shakespearean Quartrain and petrarchan sestet. The present piece in our selection "Ode to Nightingale" is written in this stanza form.



**Summary :—**This ode consists of eight stanzas. The poet begins by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale. In II he seems to wish for a long cooling drink, and to be allowed to follow the singer out of the world. In III he tells the nightingale he would forget the troubles of this world; in IV he wants to fly away with the nightingale; in V he complains of the darkness around him; in VI he confesses he has been half in love with the idea of dying; now it is wonderful to die while the bird sings a requiem. In VII his ideas change. This immortal bird was not for death. Its voice has been heard for centuries. In VIII the song of the nightingale fades and leaves the poet wondering whether he is awake or asleep.

**सारांश :—**इस कविता में आठ कवित्त-खण्ड हैं। पहले कवि अपनी सुस्ती और फिर बुलबुल का गान सुन कर मुग्ध और उत्थित होने का वर्णन करता है। दूसरे कवित्त-खण्ड में वह एक दीर्घ शीतलतादायक पेय की कामना करता है और इस संसार से परे गाने वाले का अनुसरण करना चाहता है। तीसरे में वह बुलबुल से कहता है कि वह सांसारिक कष्टों को भूल जायेगा; चौथे में वह बुलबुल के साथ उड़ कर चला जाना चाहता है; पाँचवें में वह अपने चारों ओर के अंधकार का वर्णन करता है; छठे में वह स्वीकार करता है कि वह मृत्यु की भावना को आधे रूप में चाहने लगा था किन्तु अब मृत्यु का आलिंगन करना आश्चर्यजनक होगा, जब कि वह पक्षी आत्मा को शान्ति प्रदान करने वाला संगीत छोड़े हुए है। सातवें खंड में उसके विचार परिवर्तित हो जाते हैं। यह अमर पक्षी मृत्यु का कारण नहीं। इसका स्वर युग-युगों से सुनाई पड़ रहा है। आठवें खंड में बुलबुल का संगीत तिरोहित हो जाता है जिसके कारण कवि विस्मय करने लगता है कि वह जागृत है या सुप्त।

**Underlying Idea :—**This is difficult to determine as such. Keats aimed at beauty of expression and certainly attained it. If there is an underlying idea here at all, it must be of

describing reactions (प्रतिक्रिया) on hearing a bird sing as only a nightingale can.

**Verse 1. Gist :—**The poet begins by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale.

**Notes :—***My heart aches*—my heart throbs with a continuous or prolonged pain (मेरा दिल दुखने लगता है). *Drowsy*—inclined to sleep; heavy with sleepiness (अर्द्धसुप्त). *Numbness*—numbness usually means torpor but here *drowsy numbness* suggests extreme weariness and sadness of spirit (स्तब्धता, अत्यन्त क्लान्त और संज्ञाशून्य होने का भाव). *Pains*—distresses (कष्ट). *Sense*—here it means understanding (संज्ञा). *As though*—as if (मानो). *Hemlock*—the common name of a poisonous plant; here it refers to the poison itself. *Drunk*—here it means taken excessively (अत्यधिक पान किये हुए). *Emptied*—poured out; exhausted the contents (उड़ेल कर खाली कर दिया). *Dull*—transferred epithet; opiate (or opium) that makes the consumer dull (मन्द). *Opiate*—(from opium). Any preparation of opium (अफीमयुक्त वस्तु). *To the drains*—to the dregs; to the very last drop (अन्तिम बूँद तक). *Or emptied.....drains*—the idea alternative to that of taking hemlock is that the poet emptied a glass containing any preparation of opium which would cause him to become drowsy. *One minute past*—a moment ago. *Lethe-wards*—Towards Lethe. *Lethe*—in Greek mythology (पौराणिक कथा), one of the rivers of the infernal regions (नरक) whose waters were said to cause forgetfulness of the past. Hence, “the waters of oblivion” or “forgetfulness of the past”. *Lethe*—therefore suggests forgetfulness. *Lethe-wards had sunk*—had forgotten everything including my very existence (मानो लेद नदी में डुबकी लगा कर सब कुछ भूल गया हो). *'Its not through envy.....happiness*. The poet tells the nightingale that he is not envious of the bird's happiness but it is because the nightingale sings so easily of summer. That is what the poet



likes so much. *That thou*—because thou. *Light winged*—having light wings. *Dryad*—treenymph; In both Greek and Latin mythology 'Dryad' means a nymph supposed to inhabit trees a wood-nymph (वनदेवी). *Melodious plot*—an instance of transferred epithet. It is the melody or sweet song of the bird that has made the plot melodious (संगीतमय भूभाग). *Plot*—small piece of land; a patch; a piece of ground of small or moderate size. *Plot of beechen green*—a plot of ground full of beech trees (बीच-वृक्षों से भरा स्थल). *Shadows numberless*—innumerable shadows (असंख्य छायाएँ). *Singest*—thou singest means you sing (गाती हो). *Summer*—here it means of or pertaining to summer; characteristic of summer; suitable or appropriate to summer (ग्रीष्म-ऋतु के उपयुक्त या ग्रीष्म-ऋतु की तरह). *Full throated*—loudly and heartily but at the same time without effort (गला खोल कर, हृदय से). *Ease*—without difficulty; freedom from anything that frets or ruffles the mind (सहज रूप से).

**Exp.** My heart aches.....full throated ease—These lines have been taken from Keats's poem "Ode to a Nightingale". Keats begins his ode by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale. As he listens to the nightingale's song, he feels sad. An extreme weariness (थकावट) and sadness of spirit comes upon him as he has drunk the deadly poison hemlock ( विषैले पौधे का विष ) in sufficient quantity. The idea alternative to that of taking hemlock is that the poet emptied a moment ago a glass containing some narcotic ( मूर्च्छाकारि ) preparation which caused him to become drowsy and forget the past. He then tells the nightingale he is not envious of the bird's happiness (for it must be happy to sing like that) but it is because the nightingale sings so easily of summer. That is what the poet likes so much. The poet calls the nightingale the nymph (Dryad) of the trees and describes how happy he feels when it

sings of summer so melodiously in some plot of beechen green.

**Critical notes :—***My heart aches*—An English expression suggesting sadness. *A drowsy numbness pains my sense*—In “pains my sense” one gets the idea of sadness. There is physical pain, of course, it is just the sense of sadness. *Drowsy numbness*—rather strong terms. Numbness suggests he was unable to move—but it applies to his sense i.e. his brain or at least his intelligence. *Drowsy*—suggests sleepiness. So that the whole passage is suggestive of extreme weariness and sadness of spirit, especially as the next two lines add to the idea of drowsiness. *As though of hemlock I had drunk*—Hemlock is a deadly poison if taken in sufficient quantity. *Or emptied some dull opiate to the drains*—the idea alternative to that of taking hemlock is that the poet emptied a glass of something which would cause him to become drowsy. *To the drains* is the same as to the dregs—to the very last drop in the other words. *One minute past*—A pretty expression meaning ‘a moment ago’. *Lethe-ward*—Lethe, in Greek, is forgetfulness. In mythology it was a river in Hades which caused anyone who drank its water forget the past. It is not through envy of thy happy lot, but being too happy in thy happiness—So that the poet makes a dreamy beginning to his ode. He then tells the nightingale he is not envious of the bird’s happiness—for it must be happy to sing like that—but it is because the nightingale sings so easily of summer. That is what the poet likes so much. *That thou*—should be read as though it were *because thou*. Then it reads on quite easily. *Dryad*—A Dryad was (in Greek mythology) a nymph of the trees. *In some melodious plot of beechen green*—A charming phrase : a plot of green beeches—it must be early in the summer—and melodious because of the bird’s song. The expression *melodious* has been transferred from the bird-



song to the place itself. *In full throated ease*—loudly and heartily but at the same time without effort.

Verse 2. Gist :—The poet seems to wish for a long cooling drink and to be allowed to follow the singer out of the world !

Notes :—*O' for a draught of vintage* !—I wish ardently for a draught of vintage ( मदिरा का एक घूँट पीने की प्रबल लालसा है ). *A draught*—amount drunk during one continuous act of swallowing ; the quantity drunk at one pull ; a dose of liquid medicine ; a potion ; the quantity of liquor drunk at once ( एक घूँट ). *Vintage*—wine from grapes ; the wine produced by the crop of grapes in one season. Poetically, it means wine of a rare and good quality ( द्राक्षासव ). *That hath been cool'd*—that has been cooled ; that has been made or become cool ; *figuratively*, it means *that has lost the heat of excitement and Passion* ; that has become less zealous or ardent ( ठंडा पड़ जाना, लालसाहीन होना ). *A long age*—in the process of time ; a long continued duration of time ; a long period of time ; a long period or stage of the physical history of the earth ( दीर्घ-काल ). *In the deep-delved earth*—deep down somewhere in the earth itself ( पृथ्वी के निम्न भाग में ). *Deep*—extending far below the surface ; descending far downward, *Delved*—dug ; fathomed ; 'delve' means a den ; a cave ; it is not now used. It is very frequently used by Spenser. The use of the word "delve" shows Spenser's influence on Keats. *Earth*—somewhere in the earth itself ; it may mean below the surface of the earth. *Tasting*—relishing ; enjoying ; having a flavour ; having taste, odour, fragrance and smell ( स्वाद या आनन्द लेना ). *Flora*—flowers ; flora actually means ( in antiquity ) the goddess of flowers. In modern usage, a catalogue or account of flowers or plants ( पुष्प ). *The country green*—the green of the country ; here it refers to the verdant herbage of the country or what is called *green verdure* or verdurous pasture ; *green* here means *greenness* i.e., freshness of vegetation ; as, the green of

the meadows in June; the green of spring (हरीतिमा). *Dance*—The wine the poet would drink would taste of the dancing of Provence. It does not mean anything definite or concrete. It is sheer poetic expression. *Provencal song*—the singing of songs of provence (प्रोवेन्स का गान). *Provencal* (also Provencial—Pronounced—Pro-ven shal. Pertaining to provence in France. *Sunburnt mirth*—the happiness of the warm South where everyone gets sunburnt. *Sunburnt* is the same thing as sunburned (धूप में तपने की खुशी). It means discoloured by the heat or rays of the sun, tanned; darkened in hue. *Mirth* actually means social merriment; hilarity; high excitement of pleasurable feelings in the company; noisy gayety. *Mirth* differs from *joy* and *cheerfulness*, as always implying noise. At all events, the poet means to say that cool wine he longs for would, in his imagination, taste of all these things. *O for a beaker etc.* The poet goes on longing for a beaker full of the warm South and full of the warm water of the house-fountain. *Beaker*—cup or glass. *Full of the warm South*—The beaker should be full of the warm South. Commentators think that South here may refer either to places like Devonshire in England or to Italy in Europe. South means the southern part of a country. So that if Keats refers to the south of Great Britain it must be south of the Tweed; if he refers to the south of England it must be South of the Wash. Since Keats was a Londoner, he probably means South of the Wash. *Now warm*—Warm here means having heat in a moderate degree. *Figuratively*, it may mean ardent, vigorous, sprightly, enthusiastic, fanciful. *The true*—The beaker should be full of the true Hippocrene. *True*—here means genuine; pure; real; not counterfeit, adulterated or false. *The blushful* Blushful here must mean red. *Blush* in one of its senses means a red or reddish colour. That meaning suits here i.e. "The rosy blush of love" (Trumbull). Blushful here denotes a bright colour, resembling red. Red is a simple



or primary colour, but of several different shades or hues as scarlet, crimson, vermilion, orange red, purple etc. It is difficult to say what shade the poet has in his mind. At all events, *blushful* denotes a bright colour resembling red (लालीयुक्त). *Hippocrene*—'Fountain of the horse', fabled to have been produced by a stroke of Pegasus' hoof. A fountain on Mount Helicon, sacred to the Muses, hence used allusively in reference to poetic inspiration (एक करना). *With beaded bubbles...* *brim*—the *beaker* is full of the wonderful wine and the bubbles winking at the brim are beaded (मोती-जैसे बुलबुलों से लबालब भरा हुआ). *Beaded*—Beaded because the bubbles look like pearls in a necklace. *Bead* actually is any small globular body. A string of such globules is also called a bead. Such globules are made of gold, pearl, amber, steel, garnet, coral, diamond, crystal, pastes, glasses etc. [The Roman Catholics use strings of beads in rehearsing their prayers]. In this instance, the beads look like globules of pearls in a necklace (दानेदार). *Bubbles*—balls of air or gas rising to the surface of any liquid; a small bladder or vesicle of water or other fluid inflated with air (बुलबुले). *Winking*—sparkling; winking literally means shutting the eyes quickly; shutting and opening the eyelids quickly. In its transferred sense *winking* therefore means *twinkling*; *glittering*; as, *sparkling* stars; to glisten; as, *sparkling* colours; to exhibit an appearance of animation; as, the eyes *sparkle* with joy; to emit little bubbles, as spirituous liquors; as, *sparkling* wine. Here 'winking' means sparkling in the sense of emitting little bubbles (फलमलाते हुए). *At the brim*—brim is edge of a cup, bowl etc. Here it is the edge of the beaker; here it means the top of the liquor; the edge, or that next the border at the top (कोर तक). *Purple-stained mouth*—mouth here refers to the mouth of the beaker. Mouth actually means the opening of a vessel by which it is filled or emptied; as, the mouth of a cup or pitcher (वैंगनी रंग वाला मुख). *Purple-*

*stained*—stained with purple. *Stained*—as if stained with purple; as if the mouth of the beaker is coloured with purple pigments. This means the colour of the wine at the mouth of the beaker is purple. *Purple*—It is a much admired colour of red and blue blended. [Incidentally, the Roman emperors wore robes of this colour; this is also the colour of the official dress of the cardinal in the Roman Catholic Church]. *Used poetically (as here) it describes the colour of blood.* Hence *purple-stained* means *blood-stained* or *bloody*. *That I might drink*—The poet says : “O for all this I have told you of that I might drink”. *That*—That, here, denotes purpose. The construction of the sentence is : O how I wish for a beaker *that* (showing purpose) I might drink. *Leave*—to withdraw or depart from; to quit for perpetuity (त्याग देना). *The world*—Here it means the present state of existence; as, while we are in the *world*. *Unseen*—Adverb. Not seen by anybody; not discovered by anybody. *And fade away with thee*—And fade away with you. *Fade*—to disappear gradually; to vanish (लुप्त होना). *Forest dim*—i.e., dim forest. *Dim*—somewhat dark; dusky; not luminous; as a *dim* shade. Here again one notices the influence of Spenser on Keats (धुंधला). *Forest*—an extensive wood or a large tract of land covered with trees. It is worth remembering in this connection that the nightingale is a bird of passage, appearing in Europe about the beginning of April, and leaving it early in autumn. It is solitary in its habits; never associating in flocks like most of the smaller birds.

**Exp.** O, for a draught of Vintage ! .....  
*forest dim*—These lines have been taken from John Keats's poem “Ode to a Nightingale”. The poet longs for a drink of water that had been cooled in the process of time deep down somewhere in the earth itself. The wine he imagines he would drink would taste of Flora (by which he means the flowers)



and the green of the country. This wine would also taste of dancing and the singing of songs of Provence, and the happiness of the warm South where everyone gets sunburnt (निरन्तर धूप-सेवन से धूमिल शरीर). The cool wine he longs for would, in his imagination, taste of all these things. He goes on, longing for a beaker—or a glass—full of the warm South and full of the water of the fountain of the horse. In Greek mythology this fountain came into being at a touch of the winged horse Pegasus. The beaker he has mentioned is full of this wonderful wine and the bubbles sparkling at the brim are beaded because they look like pearls in a necklace. The poet passionately (तीव्र उत्कण्ठा से) longs for this wine so that he might drink it and leave the world unseen by anybody and disappear with the nightingale into the dark forest.

Critical notes :—*O, for a draught of vintage!* the poet longs for a drink of wine. *That hath been cool'd a long age in the deep-delved earth*—that had been cooled in the process of time deep down somewhere in the earth itself. *Tasting of Flora and the country green*—The wine he imagines he would drink would taste of Flora (by which he means the flowers) and the green of the country. *Dance, and Provencal song, and sunburnt mirth!*—The poet transfers epithets—descriptions—very poetically if rather nonsensically. This water would taste of dancing and the singing of songs of Provence, and the happiness of the warm South where everyone gets sunburnt. The cool wine he longs for would, in his imagination, taste of all these things. *O for a beaker full of the warm South, full of the true, the blushful Hippocrene*—The poet goes on longing for a beaker—or a glass—full of the warm South and full of the warm water of the fountain of the horse. *Hippocrene*—In Greek mythology this fountain came into being at a touch of the winged horse Pegasus. *Blushful*—really means *shy*. It is possible that “shy” is not the best translation though it

is not easy to decide that *blushful* here really means *red*. We notice that Keats speaks of "purple stained mouth" in the ninth line. *With beaded bubbles winking at the brim*—This is a delightful expression. The beaker he has mentioned is full of this wonderful wine and the bubbles winking (or sparkling) at the brim are beaded because they look like pearls in a necklace. At any rate he says, in effect: 'O for all this I have told you of that I might drink and leave the world unseen and fade with you into the dim forest.'

Verse 3. Gist :—The poet tells the nightingale that he would forget the troubles of this world.

Notes :—*Fade far away*—I shall fade far away; I shall go slowly out of view, out of the memory (दूर तिरोहित होना). *Dissolve*—disappear; vanish (लुप्त होना). I shall dissolve. *And quite forget*—and I shall quite forget; 'forget' is transitive verb here; the object is the next clause: 'What thou among the leaves hast never known'. *What*—the thing which *Thou*—you. *Thou*.....*known*—The thing which you have never experienced. *Weariness*—tiredness; dullness (थकावट). *Fever*—Heat; agitation; excitement by anything that strongly affects the passions (असन्तोष, उद्विग्नता). *Fret*—agitation of mind; commotion of temper (मानसिक उद्वेग). *Here*—in this world. *Groan*—to utter a mournful voice, as in pain or sorrow; to sigh; to be oppressed or afflicted; *to complain of oppression* (कराह). *Where men sit... groan*—Where men hear other men groan in pain. *Palsy*—Palsy literally means paralysis or complete destruction of the functions of body and mind. Here it means severe illness (संज्ञाशून्यता, जटिल बीमारी). *Shakes*—causes to shiver (कँपाना). *A few*—not many; small in number. *Sad*—sad hairs. Transferred epithet. Hairs cannot be sad. It refers to the general melancholy look or the gloom of countenance (आकृति). *Sad*—sorrowful; afflicted with grief; cast



down with affliction; melancholy; gloomy; not gay and cheerful; downcast. *Last*—last here means 'beyond which there is no more'. *Grey*—white, hoary. *Hairs*—When hair means a single filament, it has a plural 'hairs'. *Youth*—youngmen. *Grow*—become. *Pale*—bloodless; faint; e.g. a pale face. *Spectre-thin*—as thin as ghosts (प्रेत या कंकाल की तरह दुबला). *Spectre*—the spirit of a dead person appearing to a living person. *Thin*—neither thick, nor deep nor broad. *And dies*—and dies, probably, prematurely. *But to think*—even to think. *Is to be full of sorrow*—is to be afflicted (क्लेशित) with grief. *Where but to think.....sorrow*—where even thinking is full of misery. *And leaden-eyed despairs*—and where men with heavy eyelids despair (और मारी पलकों वाले निराश होते हैं). *Leaden-eyed*—having heavy eyelids (मारी पलकों वाले). *Despairs*—gives up all hope; feels frustrated (निराश होना). *Beauty*—here personified. That quality which gives pleasure to the eye or ear; here it means Beauty herself (सौंदर्य). *Cannot keep her lustrous eyes*—cannot keep her eyes lustrous. (अपनी आँखें उज्ज्वल नहीं रख सकती हैं). *Lustrous*—bright (उज्ज्वल). *New Love*—Latest Love, not old Love (नवीन प्रेम). *Pine*—wastes away with grief (शोक से दुर्बल होना). *At theme*—at those two eyes. *Beyond*—farther away (परे, दूर). *To-morrow*—The day after this one. *Where Beauty cannot.....to-morrow*—where even Beauty herself cannot keep her eyes bright; not even will her latest Love be sad because of those eyes in two day's time. That seems to suggest that even beauty dies. (जहाँ कि खुद खूबसूरती भी उसकी आँखों को उज्ज्वल न रख सकी, न उन आँखों के कारण उसका नवीन प्रेम कल तक म्लान होगा).

**Exp.** *Fade far away.....to-morrow*—These lines have been taken from Keats's poem "Ode to a Nightingale". The poet begins his Ode by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale. He then seems to wish for a long cooling drink

and to be allowed to follow the singer out of the world. Now he tells the nightingale that he would forget the troubles of this world. The poet wishes he might fade far away, and forget the things the nightingale can never have known in its tree. Such things are the weariness, fever and worry of this world where men hear other men groan in pain and where severe illness shakes a few, sad, last hairs from the heads of the old; and young men grew and pale, as thin as ghosts, and die; where even thinking is only misery and men with heavy eyelids; where even Beauty herself cannot keep her eyes bright. Not even will her latest Love be sad because of those eyes in two days' time. That seems to suggest that even Beauty dies.

**Critical notes :—**The poet continues where he left off in the previous stanza. The poet wishes he might drink (that draught of vintage) and leave this life and this world without anyone seeing him go. Then he should fade away from the sight of all men and follow the bird into the dim forest. The poet should fade right away and leave this human life and dissolve into a spirit. Then he could forget all he had known in this world—none of which the bird had ever known, living its life among the leaves in the beeches. The bird has never known what men suffer in this world—the weariness through over-work, the fever and illness from which men suffer, and the worry. The bird has never known what it is to hear men groan—but the poet has sat and heard them many times. He will hear them again and again—unless he can drink, forget and fly with the bird into the dim forest.

**Verse IV. Gist :—**The poet wants to fly away with the nightingale.

**Notes :—***Away ! Away !*—Not at home or in the usual place. The poet wants to fly far away from this world.



he also wishes the nightingale to fly far away from this world. *For*—because; for the cause which is explained in the next proposition; for the reason next explained. *I will*—will in the first person indicates determination on the part of the speakers. That means the poet is determined to fly far away. *Fly to thee*—fly to you. *Bacchus*—the god of wine. *Not charioted*—the poet will not drive in a chariot with Bacchus—the god of wine (रथ पर सवार होना). *Pards*—friends; mates; *Pard* is a word out of use now-a-days (संगी-साथी). *But*—instead of the former. *On the view less wings of Poesy*—on the invisible wings of poetry (कविता के अदृश्य पंखों पर). *Viewless*—invisible which cannot be seen. *Wings*—means of flying. *Poesy*—poetry. *Though*—But, yet, however. *Even*—though. *Though the dull brain*.....retards—Even though the brain gets confused and slows down (यद्यपि कि जब मस्तिष्क असंतुलित और शिथिल हो जाता है). *Dull*—slow in understanding; not bright; not sharp; not active; not keen of any of the bodily senses. *Brain*—the understanding; the affections; fancy; imagination. *Perplexes*—gets perplexed or confused (पेशान होना); gets puzzled with suspense, anxiety or ambiguity. *Retards*—slows down (संद होना). *Already with thee*!—The poet is already with the singer. *Tender is the night*—the night is tender. *Tender*—still (निस्तब्ध). *Haply*—fortunately (माग्यवश). *The Queen Moon on her throne*—The moon is on her full brightness. *Throne*—the place where Queen Moon manifests her glory. *Clustered around*—surrounded with (आच्छादित). *Starry Fays*—fairystars (परियों-से तारे). *Fays*—fairy; *Fay* means an elf (परी). *But here there is no light*—where the poet is now, it is dark. *Save*—except. *What*—that which. *From heaven*—which comes from the skies. *Is with the breezes blown*—is blown with the breezes; which the light winds blow. *Through verdurous glooms*—which the light winds blow through the green shadows (हरोतिमायुक्त छायाओं से हो कर).

*Verdurous*—green. *Glooms*—semi-darkness. *Winding*—twisting. *Mossy ways*—mossy paths (काँदर मार्ग). *Mossy*—full of moss. *Moss*—small green or yellow plant growing in thick masses on wet substance (काँदर). *Ways*—paths. *Save what from heaven-mossy ways*—where the poet is now, it is dark; there is no light except what comes from the skies and which the light winds blow through the green shadows and twisting mossy paths.

**Exp. Away ! Away !.....mossy ways !—**  
 These lines have been taken from Keats' poem "Ode to a Nightingale". The poet began by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale. He now wants to fly away with the nightingale. The poet will not drive in a chariot with Bacchus—the god of wine and his friends. On the other hand he will fly on the invisible wings of poetry even though his brain will get perplexed and confused and will slow down. The poet is already with the singer; the night is still and fortunately the Queen Moon is on her full brightness surrounded with all her fairy stars. But where the poet is now, it is dark. There is no light there except what comes from the skies and which blows through the green shadows and twisting mossy paths.

**Critical notes :—**The poet now rouses (जागृत करना) himself and is impatient. He tells the nightingale he will fly with him; he will not drive in a chariot with Bacchus (the god of wine) and his pards by which he means his friends or mates. *Pard* is a word out of use now-a-days. No; he will fly on the invisible wings of poetry even though one's brains sometimes get confused and slows down. He is already with the singer. The night is still and fortunately the Queen-Moon is on her throne surrounded with all her fairy stars. Where he is now, it is dark; there is no light except what comes from the skies.



and which the light winds blow through the green shadows and the twisting mossy paths.

This verse points out clearly Keats' attitude to Nature. Keats' sympathy with Nature is not of the reflective and ethical order. He does not draw food from Nature for moral aspiration (उच्चार्काक्षा) as the bees draw their honey from flowers. He does not philosophise upon the phenomena around him. With an intense and passionate simplicity, holding as it were his breath with wonder and delight, he seeks to know Nature perfectly, and to enjoy her fully with no ulterior (अपेक्षाकृत दूर) end or other thought than to give her complete expression. With him no considerations of natural theology, philosophy or metaphysics (अध्यात्म विद्या) mingle (मिला हुआ) with Nature. He loves her purely for her own sake, and paints her, not with the reason, but with the imagination. With him Nature is no mere synonym (पर्यायवाची शब्द) for the visible. Not sight alone, but all the senses, offer themselves to him as media (माध्यम) for apprehension (बोध) and illustration.

Verse V. Gist :—The poet complains of the darkness round him.

Notes :— *I cannot see*.....*feet*—The poet complains of the darkness; he cannot see the flowers at his feet. *Nor*.....*boughs*—Nor can he see what sweet smelling blossoms hang on the boughs of the trees. *Soft*—soft here means restful to the eyes. *Incense*—Incense literally means smoke of a particular substance producing a sweet smell when burning. Here it refers to sweet smelling flowers (सुगन्धित धूप-द्रव्य, यहाँ सुगन्धित पुष्प). *Hangs*—supports. *Boughs*—large branches coming from tree trunk. *But*—nevertheless. *Embalmed darkness*—silent darkness (निस्तब्ध अंधकार). *Embalmed* means silent or still (निस्तब्ध), *Guess*—form an opinion based on supposition not on definite knowledge (अनुमान करना).

*Each sweet*—Each fragrance (प्रत्येक सुगन्धि). *Where with*—with which. *The seasonable month*—the month in the due or proper season. The poet knows the season of the year and therefore what to expect in the way of flowers each month. *Endows*—gives; provides (प्रदान करना). It is verb transitive here. The object is the whole of the next few lines. *The grass*—herbage; the plants which constitute the food of cattle and other beasts. *The thicket*—a wood or collection of trees or shrubs closely set; the hedge (झाड़ी). *The fruit-tree wild*—trees of wild fruit. *White hawthorn*—The May flower. The hawthorn is much used for hedges and for standards in gardens (हॉथोर्न एक कड़ीला पौधा होता है, उसी का सफेद फूल). *Pastoral eglantine*—The wild eglantine as opposed to the cultivated eglantine; the eglantine that one would find in the woods not in the gardens (एक प्रकार का जंगली गुलाब). *Eglantine*—A species of rose; *the sweet brier*. Milton applies this term improperly to the honey-suckle (एक प्रकार का गुलाब). *Fast-fading violets*—violets which are quickly fading away (शीघ्र सुकृति हुए वायोलेट-पुष्प). *Violets*—The flowers of many of this species are of some shade of blue (एक प्रकार का पुष्प). *Covered up*—protected (ढका हुआ). *Mid May's eldest child, the coming musk-rose*. The coming musk-rose which is the mid May's eldest child. (आने में सर्वप्रथम खिलनेवाला मस्क रोज नामक पुष्प). The musk-rose generally blooms in the middle of May. So it is called mid-May's eldest child. *Musk-rose*—A species of rose so called from its fragrance (एक प्रकार का गुलाब); *musk* signifies something that shoots out a strong scent. *Full of dewy wine*—the dew on the musk-rose appears like wine; the musk-rose is full of dew which looks like wine (शराब-जैसे दीखने वाले ओस-कणों से भरे हुए). *Murmurous*—buzzing; *murmur* is a low continued noise like the hum of bees, a stream of water, rolling waves, or like the wind in a forest (गुन-गुन करते हुए). *Haunt*—i. e. haunting; troubling with frequent visits (चक्कर काटना). *Flies*—Here it



means common flies, not butterflies, grass-hoppers or beetles (मक्खियाँ). *On summer eves*—on summer evenings (ग्रीष्मकालीन संध्याओं में).

Exp. I cannot see .....summer eves. These lines have been taken from Keats' poem "Ode to a Nightingale". In these lines the poet complains of the darkness. He cannot see the flowers at his feet nor see what sweet smelling blossoms hang on the boughs of the trees. He goes on to say that although he cannot see in this "still darkness" he can guess (अनुमान करना) what each fragrance comes from because he knows the seasons of the year and therefore what to expect in the way of flowers each month. He then names a few, beginning with the grass (which is always there) and goes on with the hedges, and trees of wild fruit of which there are a number in England at various times of the year. He also mentions the white hawthorn and the sweet brier, the violets which are fast fading and are covered in leaves and the musk-rose (full of dew which looks like wine) which blooms in England in the middle of May. He also refers to the buzzing of flies which are, of course, troublesome by their frequent visits on summer evenings.

Critical notes :—Keats has been universally acknowledged as a great poet using his epithets (गुणवाचक विशेषण) 'greatly'. Epithets are meant to express the quality or attribute of the thing or things which they accompany. There are epithets whose position has been made unshakable by tradition and hence they are called *permanent epithets*. There are others which have been used so often that the charm which might have been theirs at the first time of use completely fades away at the hundredth. Keats never depends for his poetic effect on these current coins of literary description. He had a 'teaming brain' and all his great epithets are the coinage of his brain. He occasionally borrows from other

sources but he improves greatly upon his borrowings. In poetic insight, in power of keen observation, in his eye for finding beauty in rare aspects of ordinary things and in the very rare power of embodying accurate observation in accurate description—in all these Keats stands unrivalled (अद्वितीय). In this verse one notices many of these characteristics of Keats' poetry.

"The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine;  
Fast fading violets cover'd up in leaves;  
And mid-May's eldest child,  
The coming musk-rose, full of dewy wine,  
The murmuring haunt of flies on summer eves".

This is the language of great poetry ;—a poetry which reminds us that man who knew not how to live in Eden has still to learn how to live outside it. Its subject is that core of peace and worship within each of us around which all our passions and struggles whirl.

Verse VI. Gist:—The poet confesses he has been half in love with the idea of dying; now it seems wonderful to die while the bird sings a requiem (मृतात्मा को शान्ति देनेवाला संगीत).

Notes :—*Darkling*—being in the dark, or without light (अंधकारमय). It is a poetical word. *I listen*—I attend closely to your song with a view to hearing it. *Darkling I listen—*keeping in the dark, I listen (अंधकार में रह कर मैं सुनता हूँ). *And for many a time*—many times. *For* here means through a certain space; during a certain time. *Many a time*—very often. *I have been half in love with easeful death*—I have been half in love with ease-giving death. *Easeful*—quiet; peaceful (शान्तिदायक). *Death*—Total extinction of life (मृत्यु). The poet calls Death 'easeful'; may be because he was longing for rest and death is rest and a very quiet rest too ! What the poet has in his mind is that state in which there is total and per-



manent cessation (विराम) of all the vital functions, when the organs have not only ceased to act, but have lost the susceptibility (संवेदनशीलता) of renewed action. *Called him*..... *quiet breath*—I have written many poems and have softly called upon the name of Death to persuade him to take my final breath. *Many a mused rhyme*—many a piece of poetry (अनेक कविताएँ). *To take into the air my quiet breath*—I have asked him to take my breath (so that I shall die). *Now more than ever*..... *rich to die*—Now more than ever it seems wonderful to die. *Rich to die*—it seems to me that to die is something rich, not a poor thing at all (मृत्यु सौभाग्य की बात है). *To cease*..... *pain*—to cease this life at midnight without pain. *Cease*—to come to stop; here, to *bring* to a stop (शेष होना). *Upon the midnight*—at midnight. *With no pain*—without pain. *While thou art*..... *ecstasy*—while you are pouring your soul out in such ecstasy (जब कि तुम इस प्रकार उल्लसित हो कर अपना हृदय उड़ेल रहे या गा रहे हो). *While*—at the time when. *Thou art*—you are. *Pouring forth*—causing to flow in a continuous stream as it were. *Thy soul*—your heart. *Thou art pouring forth thy soul*—you are singing your heart out. *Abroad*—everywhere; in all directions (चारों तरफ). *In such an ecstasy*—in such excessive joy; in such rapture; in such extreme delight (इस प्रकार आनन्दविमोर हो कर). *Still wouldst thou sing*—even if I die at midnight to-night you will go on singing. *Still*—even if i.e. even if I die at midnight to-night. *Wouldst thou sing*—you would sing on or better still, would you sing on (तुम गाते जाओ). *I have ears in vain*—my ears are in vain; my ears are so poor that I shall not appreciate a requiem such as you can sing. *In vain*—for nothing; for no purpose whatsoever (निरर्थक, व्यर्थ). *To thy high requiem become a sod*—I cannot hear your wonderful requiem; I am as a sod—a piece of turf. In other words, I shall not appreciate a requiem such as you can sing. It will be too high for me. I am but a sod of earth;



you are a light-winged Dryad of the trees (तुम्हारे सुन्दर मृत्यु-संगीत की तुलना में मैं एक वासयुक्त भूमिखंड हूँ). *To thy high requiem*—to your high requiem. *High*—here it means wonderful; exalted in excellence. *Requiem*—A grand musical composition, performed in honour of some deceased person. In the Roman Catholic Church *Requiem* is a hymn of mass sung for the dead, for the rest of the soul; so called from the first word. Here by *Requiem* Keats probably means *song of rest, quiet and peace* (मृत्यु के बाद का शोक-संगीत). *Become a sod*—I am as a sod—a piece of turf. *Sod*—ground covered with grass; a turf; a piece of soil-surface with grass roots growing in it (वृक्षयुक्त भूमिखंड).

**Exp.** Darkling I listen.....become a sod :—These lines have been taken from Keats' poem "Ode to a Nightingale". The poet now confesses (स्वीकार करना) he has been half in love with the idea of dying. Now it seems wonderful to die while the bird sings a requiem.

The poet says that in the dark he listens to the song of the nightingale. He can tell the bird that, many a time, he has been half in love with the idea of death. Death eases (दूर करना, चंगा करना) one's pains and worries. The poet has written many poems and has softly called upon the name of Death to persuade him to take the poet's final breath. It seems to the poet that to die is something rich, not a poor thing at all. Surely it would be riches to him to cease this life at midnight and without pain while the bird is out there in the trees somewhere in the distance. The bird is happy. It must be happy to pour out its soul in such ecstasy (हर्षोल्लास). Even if the poet dies at midnight the bird will go on singing. The bird may sing a requiem for the poet but the poet's ears are so poor that he will not appreciate a requiem such as the bird can sing. It will be too high for the poet. He is but a sod of earth; the bird is a light-winged Dryad of the trees.

**Critical notes** :—This verse is written with such sincerity



and passion that it leaves no room for comment. The keynote of Keats' poetry is his deep and ardent (अत्यन्त, अत्यधिक) love of beauty. Beauty is his love, his dream, and his joy in life. To him 'a thing of beauty is a joy for ever.' He is a real artist with an eye for beauty. Keats appeals primarily to the senses and dwells (निर्भर करना) on form and colour to the exclusion of anything less substantial (सारवान). His poetry has rarely been equalled in description of the beauties perceptible (अनुभव-गम्य) to the senses, such as form, colour, perfume or music. In felicity (रमणीयता) of phrase, in the pictorial splendour and immense suggestiveness of his epithets, Keats is almost unrivalled (वैजोद) among the poets of the Victorian era.

These lines reflect completely the struggle that was going on in the mind of the poet. He says many a time he has been half in love with ease-giving death. He has called him soft names in many a piece of poetry asking him to take his breath so that he will die. Now, more than ever, it seems wonderful to die—to cease this life at midnight without pain, while the bird is pouring its soul out in such ecstasy. Still would the bird sing on, but the poet could not hear, for during its splendid requiem he should be dead, a sod, returned to earth. Lines like "I have been half in love with easeful Death" or "called him soft names in many a mused rhyme, to take into the air my quiet breath" are superb (महान्, मध्य). After this, we come to the supreme poetic line :

"Now more than ever it seems rich to die.

To cease upon the midnight with no pain,

While thou art pouring forth thy soul abroad

In such an ecstasy !"

Whatever pain or sorrow may be expressed by it, it is idealized—that is, it is not the sorrow of a sufferer, but the perfect expression of sorrow by an artist, who must have felt,

but is not feeling; and the ecstasy of the nightingale is stronger than the sorrow, although different hearers may be differently affected according to their mood.

Verse VII. Gist :—The poet's ideas change. This immortal bird was not for death. Its voice has been heard for centuries.

Notes :—*Thou wast not born for death*—you were not born for death. *Immortal bird*—O bird ! you will never die (अमर पक्षी). *No hungry generations tread thee down*—no hungry birds can destroy you (कोई भूखो पक्षी तुम्हारा विनाश नहीं कर सकता). *Hungry*—greedily craving for food (जुधातुर). *Generations*—generations of birds; no birds, in other words. *Tread*—crush by stamping (कुचलना, विनष्ट करना). *Thee*—you. *The voice I hear this passing night*—The voice I can hear to-night (आज की रात्रि जो आवाज मैं सुन सकता हूँ). *Was heard in ancient days by emperor and clown*—was heard in ancient days by emperors and idiots alike. *Emperor*—A ruler of an empire. *Clown*—a man (especially in a circus) who makes a living by performing foolish tricks and antics (विदूषक). *Perhaps*—it may be ; possibly. *The self-same song*—the very same song (इसी प्रकार का संगीत). *That found a path*—that found its way. *Through the sad heart of Ruth*—to the sad heart of Ruth. *Sad heart*—heart that is sorrowful, dejected, downcast and heavy (उदास हृदय). *Of Ruth*—a story from the Bible. Ruth was a widow in Israel, a woman from a neighbouring country. During the harvest, she was allowed to follow the reapers (कटनी करने वाले), gleaning (संग्रह करना) for herself and for her mother-in-law. Ruth was the great grand-mother of David. *When sick for home*—When filled with a longing for home (घर लौटने की उत्कंठा से मरा था). *She stood in tears*—she wept. *Amid the alien corn*—in the fields of a foreign land (विदेश के खेत में). *Alien*—foreign. *Corn*—here it suggests fields. *The same*—perhaps this is the song. *That*—which. *Oft-times*—often (आवृत्ति).



*Hath*—has. *Charmed*—attracted, gave pleasure to, used magic on; *influenced as if by magic* ( मोहित ). *Magic casements*—Magic window-ways ( जादू का बक्स ). *Magic*—poetic for magical, mysterious, under the influence of magic or witchcraft. *Casements*—window-ways. Casement is a window which opens inwards or outwards like a door. *Opening*—looking on to ( देखना ). *Foam*—White mass of small air bubbles formed in or on liquid by motion ( फेन ). *Perilous seas*—dangerous oceans ( खतरनाक समुद्र ). *Faery lands*—magic lands ( जादू का देश ). *Forlorn*—desolate, in the sense of loneliness ( एकांत ).

**Exp.** Thou wast nor born for death.. .....forlorn—These lines have been taken from Keats' poem "Ode to a Nightingale". In these lines the poet says that the nightingale was not born to die; it is immortal. No hungry birds can destroy it. The voice the poet hears now was heard in ancient days by emperors and idiots alike. It may be that its song found its way to the heart of Ruth who wept in the fields of a foreign land when longing for home. Perhaps this is the song that had often charmed magic window-ways ( जादू का बक्स ) that looked on to the foam of dangerous seas, in magic lands so desolate ( निर्जन ).

**Critical notes :**—One cannot help feeling the immense vigour of protestation ( प्रतिवाद ) in this stanza as the poet declares that while he is mortal, the bird is immortal. The bird is not crushed to death in a savage struggle for existence in which one hungry generation treads the other down and enacts ( दिखाना ) its own puppet show ( कटपुतली का तमाशा ) for the moment. Men are mortal, but the nightingale is not. It may be that its song found its way to the heart of Ruth who wept in the fields of a foreign land when longing for home. This is the Ruth of the Old Testament, the Moabitess who was the great-grandmother of David. The poet goes on: Perhaps this is the song that had often charmed

magic window-ways that looked on to the foam of dangerous seas, in magic lands so desolate. It is difficult to get his exact meaning here—but the wording is most attractive. The word 'forlorn' must mean wretched (दुर्दशाग्रस्त), without hope, desolate, especially in the sense of loneliness.

"Char'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn."

These two lines are often said to be among the most magical of all English poetry.

In one of his letters Keats says : "If poetry comes not as naturally as the leaves to a tree, it had better not come at all." It would not be an exaggerated (बड़ा-चढ़ा कर कहा गया) estimate of Keats to be compared with Spenser, for like Spenser Keats has a rich imagination, and a noble and true feeling for beauty. Matthew Arnold says : "No one else in English poetry save Shakespeare, has in expression quite the fascinating (मोहक) felicity (आनन्द) of Keats, his perfection of love-ness".

**Verse VIII. Gist :—**The song of the Nightingale forlorn and leaves the poet wandering whether he is awake or asleep.

**Notes :—***Forlorn*—desolate (in the sense of loneliness) may also mean unhappy because forsaken (एकान्त). *The word*—actually this and no other, the word itself. *Is like a bell to toll*—like a bell to ring as at a funeral (अन्त्येष्टि किया के समान बजने वाले घंटे के समान है). *To toll me back from thee to my self!*—to toll me back from you to myself. *Adieu!*—Good-bye! (विदाई का अभिवादन). *Fancy*—fantasy meaning imagination (कल्पना करना). *Cannot..... fam'd to do*—fancy (imagination) cannot cheat so well as she is supposed to be able to (कल्पना उतना धोखा नहीं दे सकती जितना कि समझा जाता है). *Fam'd to do*—known by all to be able to do so (जितना मर्यादा लायक उसे लोग समझते हैं). *Deceiving elf*—Imagination is



deceiving elf. It makes a person believe what is untrue (धोखा देने वाली परी). *Elf*—a small fairy (परी). *Thy plaintive anthem*—your sad song (शोक-संगीत). *Plaintive*—sad (शोक-सूचक). *Anthem*—it is now a church term chiefly. Here it means a lengthy song (एक संगीत, मजन). *Fades*—floats away (धीरे-धीरे लुप्त होना, म्लान होना). *Past the near meadows*—past the meadows nearest to me (समीपस्थ घास के मैदान के पार). *Over the still stream*—across the silent stream (शांत स्रोत के पार). *Still*—noiseless; quiet (शान्त). *Up the hill side*—up the slope of the hill. *And now.....valley glades*—that means the nightingale has flown almost out of hearing. *Buried deep*—sunk deep (and so is out of hearing). *Valley-glades*—The open spaces in the forest of the valley (तराई का खुला मैदान). *Vision*—a trance; something unreal; existing only in the imagination, not practical or possible (स्वप्न, कल्पना). *A waking-dream*—just a day-dream; idle, pleasant thoughts (जागृत-स्वप्न, मनगढ़न्त). *Fled is that music*—the music has gone. *Fled*—gone; has run or hurried away from. *Do I wake or sleep*—Do I wake or am I asleep? (मैं जाग रहा हूँ या सो रहा हूँ?) *Wake*—stop sleeping. *Sleep*—asleep; sleeping.

**Exp. Forlorn !.....Do I wake or sleep ?**—These lines have been taken from Keats' poem "Ode to a Nightingale." The song of the nightingale fades and leaves the poet wondering (विस्मित) whether he is awake or asleep. In the preceding stanza the poet has said that this is the song that had often charmed magic window-ways that looked on to the foam of dangerous seas in "faery lands forlorn." Now he says that the very word "forlorn" is like a bell to toll him back from the bird to himself. He bids good-bye to the bird and says that imagination cannot cheat so well as she is supposed to be able to. Imagination is nothing but a 'deceiving elf'. It makes a person believe what is untrue. The poet bids good-bye to the nightingale. The sad song of

the bird floats away past the meadows nearest to him, over the noiseless stream, up the hill side, and then flows out of hearing. The poet ends by asking whether he has had a vision or a waking dream. The music has gone. It leaves the poet wandering whether he is awake or asleep.

**Critical notes :—**Of Keats' Odes, Swinburne said, "Greater lyrical poetry the world may have seen; lovelier it surely never has seen nor can it ever see". Keats' Odes are supreme in their own department,—unsurpassed (बेजोड़) for dignity (गौरव), melodic (स्वरमाधुर्यपूर्ण) beauty, haunting pathos (करुणा), the magic of suggestion and the richness of imagery (कल्पना). The lines "Was it a vision, or a waking dream? Fled is that music: do I wake or sleep?" are admirable because their expression has that rounded perfection and felicity of happiness of which Shakespeare is the great master.

**Critical Appreciation :—**The beauty of this Ode is very great. It is a little difficult here and there, to get the exact meanings, but that is largely because the words Keats used have altered (बदलना) in meaning since his day. His constant reference to what he must have obtained through reading Greek mythology is remarkable; it must be remembered that his education was inferior to Shelley's or Byron's—the latter's particularly. Also when we remember that his writing years were four in number only—he was only twentyfive when he died and desperately ill for a year or more before his death—his poetry was amazingly fine. His first set of poems were really poor—Endymion was full of literary and artistic faults—but his last works showed that he promised to be one of the greatest of English poets. It seems Shelley pitied him for some reason or other—probably because he showed less refinement than Shelley considered necessary for a literary genius. As for Byron, he openly despised (हेय समझना) Keats and never minded saying so.



Writing Odes ought to have been his chief occupation, judging from the beauty of those he wrote to Autumn and that on a Grecian Urn; or that to Psyche and that to Melancholy. Yet, in some respects his *Ode to the Nightingale* might well be considered best of them all. It is so musical!

Studying this really beautiful work makes us wonder where he would have climbed to up the slopes of Parnassus had he lived. Modern criticism has placed him by Shakespeare's side. He was able to describe beauty in the most beautiful manner; he never seems to have hesitated for a word any more than Beethoven ever hesitated for a musical theme. Absolute (पूर्ण) fluency (धाराप्रवाह) in both cases. It has been said—and very truly said—that all literary geniuses (प्रतिभाएँ) wrote too much. That might be said of Mozart and Schubert. Both died as youngmen—one was thirty-six and the other thirty-one—and not all either of them did was perfect by their own standards of perfection; but, after all, they had to earn their living by their music and neither of them was in any degree successful. In looking at Keats and justly turning down his first book of poems, one can only be fair and say that they did fail—and that they deserved to fail. *Endymion* really was a poor effort: but *Hyperion* was anything but a failure.

The weakest part of his writing here is the rhythm. He is inclined to write an iambic (ऐसी कविता जिसके चरण वाले शब्दांश में पहला लघु हो और दूसरा गुरु) line and follow it with a trochaic (चरण-विशेष में रची गयी कविता); some lines are pentameters (पंच-पदी कविता), others are quadrameters (चौपदी कविता). Lines like "*And purple-stained mouth*" are somewhat clumsy (मढ़ा) and a little disturbing to the mind of anyone really musical. An Ode is a chant—at least, in its most literal sense it is. It is any poem written to be sung to musical accompaniment and therefore must be in a degree lyrical (गेय). This Ode is a lyric



(गोति कविता) and might easily be set to music. The other point about an Ode is that it is a poetical *address to something or somebody*. In classical times an Ode was strict in form but, through the ages, has considerably slackened (शिथिल होना) into what have been called "irregular" Odes. This form was taken up by several English poets, Milton, Dryden, Wordsworth, and Tennyson, among them. No doubt, had he lived, Keats would have written some wonderful Odes. We say that because we detect so much that is intensely poetical in the musical sense. Such lines as—

That thou, light-winged Dryad of the trees  
In some melodious plot  
Of beechen green, and shadows numberless  
Singest of summer in full-throated ease.

are really English. They sound English; to anyone who knows and loves England they paint a true English scene.

An Ode in English is a lyric of some length and elaboration (यत्न-सम्पादित). Keats' Nightingale is the most famous of them all. Robert Bridges said of it: 'I could not name any English poem of the same length which contains so much beauty as this Ode; and the song of the nightingale is, to the hearer, full of assertion, promise, and cheerful expectancy (आशान्विति), and of pleading and tender passionate overflowing in long drawn-out notes, interspersed (अलंकृत) with plenty of playfulness and conscious exhibitions of musical skill. Whatever gain or sorrow may be expressed by it, it is idealized—that is, it is not the sorrow of a sufferer, but the perfect expression of sorrow by an artist, who must have felt, but is not feeling; and the ecstasy (उल्लास) of the nightingale is stronger than the sorrow, although different hearers may be differently affected according to their mood'.

Finally, the beauty of this Ode depends primarily on the harmony (सामंजस्य) that exists between thought and expression.



Who can resist the "natural magic" of a picture like this—

"But here there is no light

Save what from heaven is with the breezes blown.

Through verdurous gloom and winding mossy ways".  
or the human appeal of the following lines :

The weariness, the fever and the fret

Here, where men sit and hear each other groan;

Where palsy shakes a few sad last grey hairs,

Where youth grows pale and spectre-thin and dies;

Where but to think is to be full of sorrow

And leaden-eyed despair ?

And then there is the *supreme poetic lines* :

"The same that oft-times hath

Charm'd magic casements, opening on the foam

Of perilous seas, in fairy lands forlorn."

The lines thrill (स्पन्दित होना) with energy and glow (चमकना) with colour; they echo (प्रतिध्वनि करना) and re-echo with the sound of music; they move as all poetry should move to the drum-beats of the heart. Tired with the aimless melancholy and perpetual (चिरस्थायी) unrest of modern life one goes back to such lines as to a breezy midsummer morning welcome indeed after dreary (आनन्दविहीन) nightwatches (रात्रि-जागरण) or fevered (सन्तप्त, लुब्ध) tossings (इधर-उधर लुढ़कना, झटपटाना) on however soft a pillow.

## KUBLA KHAN

SAMUEL TAYLOR COLERIDGE

Biographical sketch :—This British poet, critic (समालोचक) and philosopher was a Devonian. He was born at Ottery, St. Mary (Devon) in the year 1772. His father was the priest of the village Chinch and also a local school master. Coleridge lost his father at an early age. During his academic career he became much interested in subjects like medicine and



metaphysics (अध्यात्म-विद्या). He left his university and joined the army under a false name. He was detected later and once again came back to the university. After meeting Southey, the poet laureate, at Oxford, Coleridge went on a tour through North Wales before joining him in Bristol. Coleridge became engaged to Sara Fricker, whose sister Edith was incidentally engaged to Southey himself. After leaving the university (without taking any degree) Coleridge spent some time with Charles Lamb. He married Sara Fricker at St. Mary Redcliffe, and was pleased enough to accept thirty guineas for his first volume of poems which came out in 1796. The early part of his married life was spent at Bristol, but he moved later to Somerset. In 1797 he was preaching at Bath in Unitarian (अद्वैतवादी) chapels (गिरजा-घर). Here he met both William and Dorothy Wordsworth. The two poets began to think out a new form of poetry. They soon published their first volume of poems but without their names appearing on the title page. The volume was called *Lyrical Ballads*; among Coleridge's contributions were *The Ancient Mariner* and *The Nightingale*. Also at this time he wrote the first part of *Christabel* as well as some of *Kubla Khan*. Between then and 1814 Coleridge occasionally (कभी-कभी) wrote in *The Morning Post* and *The Courier*, but he was far from being successful. His friends the Wedgwood brothers (Thomas and Josiah) helped him financially (आर्थिक सहायता दी). These two were famous English potters. Between them they settled £150 a year on Coleridge who gave half to his wife from whom he separated in 1810. He broke away from Unitarianism but seems never to have shaken off the opium habit which he possibly have contracted (आदत लगना) while at Cambridge. All that, between 1812 and 1817 Coleridge made money and seems to have been generous to his wife even though he no longer lived with her. His friendship with Byron was use-



to him; it was through Byron's kindness that Coleridge's tragic (दुःखी) play *Remorse* was produced at Drury Lane where it had a great success. Coleridge was a great critic of poetry—indeed he was the creator in England of that higher criticism which Lessing and Goethe had already established in Germany. Coleridge died on July 25th, 1834, at the age of sixty-two.

**Features of his poetry:**—(a) Coleridge's poems have limitations, but in its own field they are great and superb.

(b) His poems show his intense imaginative power. The imagination is nevertheless controlled. The imaginative power in his poems is happily blended with a rare artistic sense.

(c) His poems are supernatural and even obscure but the poet's power of imagination and artistic sense make them real and worth believing.

(d) His poems show the poet's power of seeing nature with a penetration. Nature is the inspiring force behind his poetry.

(e) He is a magician in language. His words produce a magical effect on the readers and the readers are hypnotised with its opium-like quality.

(f) His poems show a crafty handling of metre. It shows how genius the poet was. Particularly, the dexterous (निपुण) use of his vowel-music and musical use of vowel sounds in his words is superb.

(g) The simplicity of his poetic diction is forceful. In this respect his poems resemble those of Wordsworth.

**Biographical sketch of Kubla Khan:**—Kubla Khan was the name of the first Mongol emperor of China. He was the grandson of Jenghiz Khan and became the Grand Khan of the Mongols in 1259. By the end of 1260 he had conquered north China; by 1279 he had conquered southern China as well. He was the founder of the famous Yuen dynasty.



(which lasted until 1368) setting up his capital on what is now Peking. Strangely enough, he seems to have ideas of becoming a Roman Catholic and one imagines, to have made Catholicism the religion of his country. The Pope, however, was not in the least responsive. This infuriated (क्रोधित किया) Kubla Khan; he immediately approached the Grand Lama of Tibet who accorded him a great welcome. So that Buddhism, not Christianity, became the religion of China. Whatever his religion was, Kubla Khan built a wonderful palace and entertained (अतिथि-सत्कार करता था) in a fantastic (मनमौजो) style. It was the magnificence of Kubla Khan's home that inspired (प्रेरणा दी) Coleridge to write this poem which by the way, he never finished.

**Summary of the poem :—**Kubla Khan built himself a stately (शानदार) domed palace (गुम्बजदार महल) close to where the sacred river Alph flowed through caverns (so great as to be measureless to any one) down to a sea which never saw the sun. The gardens were magnificent and were on fertile ground too. The whole plot of ground amounted to ten square miles in area and was surrounded by walls with towers every so often in them. The gardens were bright with little brooks or rivulets which twisted and turned instead of running straight. The presence of these little rivers did much to brighten up the general effect of the gardens. In these gardens there were many trees bearing buds eventually turning into something suitable for inclusion in incense. There were many trees in the old forests which were as old as the hills and which opened out here and there into spaces where the sun could shine and brighten them. There were wide cracks in the earth which went up and down the hill-sides. They went across the hiding place. In other words to reach them one had to go down the green hill across a hiding place near cedar (देवदार) trees. The place was wild and woodland (वृक्ष से परिपूर्ण). The poet describes



it as sacred and haunted (प्रेतग्रस्त) as though by a woman weeping because she has lost her supernatural (अमानुषी) (and possibly evil) lover. From the chasm (दरार, फाँक) a fountain (सोता, फव्वारा) was forced up for the moment only. The water that came out of the fountain foamed up and appeared to boil (खौलना). When the fountain was being forced up, the earth seemed to be grasping for breath. Huge fragments (टुकड़ा) of rocks were being flown about by this intermittent gust of water. These rocks were like hailstones that dash against the ground. They were flown about just as grain mixed with husk (भूसा) springs up in the air when beaten with the flail (मूसल) of a thresher. The force was so great that amid the dancing rocks every now and then the river itself was flung up. Nevertheless the sacred river flowed along quietly and peacefully (though with a twisting movement) for five miles through lovely scenery till it reached the enormous caverns and fell to a sea noisily. Through all this noise Kubla heard the voices of his ancestors prophesying war. The shadow of the stately pleasure-dome (आनन्ददायक हवेली) floated (तैरती थी) in the midst of (बीच में) the waves where was heard the blended (मिलीजुली) harmony (स्वर-संगति) of the fountain and the caves. This pleasure-dome with its caves (गुफा) of ice was a miracle that had taken something out.

The poet admits he saw in a vision an Abyssinian maid with a dulcimer (पियानो के प्रकार का छोटा वाजा). She was singing about Mount Abora. The poet thinks that if he could only remember what she played and sang her music would inspire (प्रेरित करना) him to build a pleasure-dome *in the air*, complete with caves of ice. They would be visible (दिखाई पड़ना) to those who heard the music. (It was the poet's music this time). Every one would cry 'Look out! His flashing eyes and floating hair'. The poet suggests that those who saw all this should wave a circle round him three times. The poet then addresses the reader instead of those people who were to shout



*Beware etc.* What the reader has to do is to shut his eyes with holy fear. The reason is that whoever he really is, he has been eating sweet and sticky honey-dew and had been drinking the milk of Paradise—whatever that actually is. And there the poem stops.

**सारांश :—**कुवला खाँ ने अपने लिए एक शानदार गुम्बजदार महल बनवाया था जिसके निकट से अल्फ नामक पवित्र नदी कन्दरा (इतना खाँ जिसे कोई नाप नहीं सकता था) बनाते हुए वह करसमुद्र में गिरती थी और इस नदी को कभी सूर्य का दर्शन नहीं हुआ था। बगीचे शानदार थे और वे उपजाऊ जमीन पर स्थित थे। उनकी जमीन उपजाऊ थी। जमीन के कुल हिस्से का क्षेत्रफल दस वर्गमील था और वह चारों ओर दीवाल से घिरा था। दीवाल में जहाँ-तहाँ गुम्बज बने थे। बगीचे सुन्दर थे और उनमें छोटे-छोटे झरने या नदियाँ थीं जो सीधे न वह कर टेढ़ी-मेढ़ी हो कर बहती थीं। इन सभी छोटी-छोटी नदियों की उपस्थिति ने बगीचों की सुन्दरता को बढ़ा दिया था। इन बगीचों में बहुत-से पेड़ थे जिनमें कलियाँ लगी थीं। वे (कलियाँ) कुछ ऐसी वस्तुओं में परिणत हो जाती थीं जिनका समावेश सुगंधित धूप में हो सकता था। पुराने जंगलों में बहुत-से वृक्ष थे जो उतने ही पुराने थे जितनी पुरानी पहाड़ियाँ थीं और जहाँ-तहाँ वे उन स्थानों में खड़े थे जहाँ सूर्य की किरणें पहुँच कर उन्हें चमका सकती थीं।

जमीन में चौड़ी दरारें थीं जो पहाड़ियों के किनारों तक इधर-उधर फैली हुई थीं। वे छिपने के स्थान के पार भी चली गयी थीं। दूसरे शब्दों में, उनके निकट पहुँचने के लिए किसी छिपने के स्थान को पार कर हरे-भरे पहाड़ियों के नीचे देवदार के वृक्षों के निकट जाना पड़ता था। वह स्थान जंगली था और वृक्षों से परिपूर्ण था। कवि ने इसका वर्णन पवित्र एवं प्रेतग्रस्त स्थान के रूप में किया है—मानो एक औरत रो रही हो इसलिए कि उसने अपने अमानुष (अलौकिक) प्रेमी (शायद दुष्ट प्रकृति का) को खो दिया है। वहाँ की दरारें एक फव्वारा कुछ क्षण के लिए ही निकलता था। फव्वारा से निकलता हुआ



पानी फेन से भर जाता था और खौलता हुआ मालूम पड़ता था। जब फव्वारा तीव्रता से निकलता था तो मालूम पड़ता था कि पृथ्वी हाँफ रही हो। पानी के जोर से बाहर निकलने से चट्टान के बड़े-बड़े टुकड़े टूट कर चारों ओर गिर रहे थे। ये चट्टानें ओले के टुकड़े की तरह थीं जो पृथ्वी से टकरा जाती हैं। वे उसी तरह उड़ कर चारों ओर गिर जाती थीं जैसे भूसा सहित अनाज का दाना मूसल की चोट पड़ने से हवा में उड़ जाता है। उस धक्के में इतना अधिक बल था कि नाचते हुए पत्थरों के टुकड़ों के बीच में कभी-कभी नदी में कम्पन आ जाता था। इसके बावजूद भी वह पवित्र नदी शान्तिपूर्वक (यद्यपि टेढ़ी-मेढ़ी चाल से) सुन्दर दृश्यों से हो कर पाँच मील तक तब तक बहती थी जब तक यह बहुत बड़ी-बड़ी दरारों के निकट पहुँच कर अधिक आवाज करती हुई समुद्र में न गिर जाती थी। इस आवाज में कुबला खाँ अपने पूर्वजों द्वारा युद्ध की भविष्यवाणी सुना करता था। शानदार आनन्ददायक महल की छाया लहरों के बीच में तैरती थी जहाँ फव्वारा एवं गुफा की मिली-जुली स्वर-संगति सुनाई पड़ती थी। बर्फ की गुफा के साथ यह आनन्ददायक महल एक आश्चर्य-जनक वस्तु के रूप में था।

कवि यह स्वीकार करता है कि उसने स्वप्न में एक अविमीनिया की कुमारी को पियानो की तरह का एक छोटा वाजा लिये देखा था। वह अवोरा पहाड़ के सम्बन्ध में गीत गा रही थी। कवि सोचता है कि अगर उसे यह याद हो जाय कि वह क्या गा रही थी तो उसके संगीत से उसे (कवि को) बर्फ की गुफा के साथ आकाश में आनन्ददायक महल बनाने की प्रेरणा मिलेगी। उन्हें वे ही देख सकेंगे जिन्होंने उसके संगीत को सुना हो। (इस समय कवि के संगीत का उल्लेख है।) हर कोई चिल्लायेगा, “वहाँ उसकी चमकीली आँखों एवं हवा में उड़ते वालों को देखो।” कवि कहता है कि जिन लोगों ने यह सब देखा उन्हें उसके चारों ओर तीन बार एक वृत्त बना देना चाहिये। इसके बाद कवि उन लोगों को, जो ‘होशियार रद्दो’ चिल्लाने वाले थे, छोड़ कर पाठकों को सम्बोधित करता है। पाठक को पवित्र भय से अपनी आँखों को बन्द कर लेना है। इसका कारण है कि

वह सचमुच में जो भी हो, स्वादिष्ट मधु खाता रहा है और स्वर्ग का दूध पीता रहा है—यथार्थ चाहे जो हो। और वहीं पर कविता समाप्त हो जाती है।

LINES 1-5. In Xanadu.....sunless sea.

**Gist :—**Kubla Khan built himself a stately, domed palace close to where the sacred river Alph flowed through caverns (so great as to be measureless to any one) down to a sea which never saw the sun.

**Word-notes :—***Xanadu*—an imaginary name of a place in China (चीन के किसी स्थान का काल्पनिक नाम). May be modern Shantung. *Kubla Khan*—the name of the first Mongol Emperor of China. He was the grandson of Jenghiz Khan and became the Grand Khan of the Mongols in 1259. *Stately*—majestic. *Pleasure-dome*—pleasure-house (आनन्ददायक भवन); *dome*—a great or stately building (वैभवयुक्त भवन). *Decree*—An order by one in authority (हिस्सा, निर्णय). *Did decree*—did make an authoritative or dictatorial order. *In Xanadu.....decree*—in Xanadu Kubla Khan passed an authoritative (अधिकारपूर्ण) order to build for himself a pleasure-dome somewhere in China. *Alph*—the name of a river in China. There is actually (यथार्थतः) no river with such name in China. It is an imaginary name. *The sacred river*—the holy river. *Ran through*—flowed smoothly. *Caverns*—deep hollow places in rocks; deep caves. *Measureless*—boundless (असीम). *Caverns measureless to man*—caverns the depths of which cannot be measured by man; caverns so vast as having no limit. *Down*—to a further stage in series; to a final state or conclusion. *Sunless sea*—A sea which never saw the sun. This expression is difficult to appreciate.

How can a sea be sunless ?

**Exp.** In Xanadu.....sunless sea—These lines are from Coleridge's poem "Kubla Khan". Kubla Khan built a wonderful palace and entertained in a fantastic (मनमोहक) style. It was the magnificence (मह्यता) of Kubla Khan's house.



that inspired (प्रेरित किया) Coleridge to write this poem which he never finished. Kubla Khan built himself a stately, domed palace close to where the sacred (पवित्र) river Alph flowed through caverns (कन्दरा) (so great as to be measureless to any one) down to a sea which never saw the sun. Being an emperor, this stately pleasure-dome was built *at his order*. It must have been a large and stately dignified (ऐश्वर्यपूर्ण) dome built in the vast grounds of his palace. He was known to have lived in real eastern magnificence (चमक-दमक). The palace was close to where the sacred river Alph flowed through deep large caves (गुफा, कन्दरा). The sacred river Alph ran through these caves down to a sunless sea.

LINES 6—11: So twice.....spots of greenery.

Gist :—The gardens must have been magnificent (शानदार) for there were ten square miles of them—on fertile ground too. There were little rivers which twisted this way and that, and where there were many trees bearing buds eventually turning into something suitable for inclusion in incense. There were many trees as old as the hills and which opened out here and there into spaces where the sun could shine and brighten them.

Word-notes :—*Twice five miles*—ten miles. It may either be actually ten miles or it may be a poetic expression only; *Fertile ground*—fruitful ground (उपजाऊ जमीन); *ground*—land; soil; the land subject to tillage. *Towers*—a lofty building of a round, square, or polygonal form, either insulated or forming part of some edifice. *Girdled round*—surrounded by (बिरा हुआ). *So twice five miles.....girdled round*—the whole plot of the ground amounted to ten square miles in area and was surrounded by walls and towers. *Here*—in this plot of ground. *Bright with*—i. e. brightened with; made or grown bright, shining, full of light, beautiful and brilliant. *Sinuous*—wavy; having short sharp alternate turns (लहरदार). *Rills*—a very small



brook; a small stream ( नाला, छोटी नदी ). *Blossomed*—flourished and prospered (फूलना, खिलना). *Incense bearing tree*—fragrant trees. *Ancient as the hills*—as old as the hills. *Enfolding*—wrapping up (लपेटना) *Sunny*—lighted. *Greenery*—green plants or boughs ( हरीतिमा ).

**Exp.** So twice.....greenery—These lines have been taken from Coleridge's poem "Kubla Khan". The poet is describing Kubla's gardens. The gardens were magnificent, for there were ten square miles of them—on fertile ground, too. The whole plot of ground amounted to ten square miles in area and was surrounded by walls with towers (मीनार) every so often in them. The gardens were bright with little brooks or rivulets which twisted and turned instead of running straight. No doubt the presence of these little rivers did much to brighten up the general effect of these gardens. In these gardens there were many trees bearing buds eventually turning into something suitable for inclusion in incense. These incense bearing trees might have been of various kinds. There might have been many trees in the old forests which were as old as the hills and which opened out here and there into spaces where the sun could shine and brighten up.

**Lines 12-16.** But oh ! .....lover !

**Gist :—**There were wide cracks ( दरार ) in the earth which went up and down the hillsides. In order to reach them one had to go down a green hill across a hiding place near cedar ( देवदार ) trees. The place was wild and woodland. The poet describes it as sacred and haunted ( प्रेतग्रसित ) as though by a woman weeping because she has lost her supernatural ( अमानुषी, अलौकिक ) (and possibly evil) lover.

**Word-notes :—***Oh !*—denoting surprise. *Romantic*—strangely beautiful ( आश्चर्यजनक सुन्दर ). *Chasm*—a gap or opening ( दरार, बिल ). *Slanted*—sloped; turned obliquely ( तिरछा, ढालुआँ ). *Athwart*



—across; sidewise (आरपार, एक ओर से दूसरी ओर). *Cedarn*—of cedar; cedar is a large evergreen coniferous tree remarkable for the durability and fragrance of its wood (देवदार का). *Cover*—here it means a hiding place (छिपने की जगह). *A savage place*—place wild and uncultivated. *Holy*—sacred (पवित्र). *Enchanted*—charmed (जादू किया हुआ, मंत्र द्वारा वशीभूत किया हुआ). *Waning moon*—the moon decreasing (घटता हुआ) in size. *Was haunted*—the place was haunted (प्रेतग्रसित); was inhabited or visited (as by ghosts). *Wailing*—lamenting or weeping (रोते हुए). *Demon*—a devil, an evil spirit (असुर).

**Exp. But oh !.....demon-lover**—These lines have been taken from Coleridge's poem "Kubla Khan". The poet here refers to the wide cracks (दरार) in the earth which went up and down the hillsides. They were so strangely beautiful that the poet calls them 'romantic'. In order to reach these romantic chasms (दरार) one had to go down a greenhill across a hiding place near cedar trees. The place was wild and woodland. The poet describes it as sacred (पवित्र) and haunted as though by a woman weeping because she has lost her supernatural (and possibly evil) lover.

**Lines 17-22. And from this chasm.....thresher's flail.**

**Gist :—**From the chasm a fountain was forced up but for the moment only. The water that came out of the fountain foamed up (फेन से भर जाता था) and appeared to boil. When the fountain was being forced up, the earth seemed to be gasping for breath (साँस लेने के लिए छटपटाना). Huge fragments (टुकड़ा) of rocks were being flown about by this intermittent (बारी-बारी से) gush (वेग) of water. These rocks were like hailstones (ओला का टुकड़ा) that dash against the ground. They were flown about just as grain mixed with husk springs up in the air when beaten with the flail (मूसल) of a thresher.

**Word-notes :—***Ceaseless*—without ceasing; incessant (लगा-



तार). *Turmoil*—a commotion; disquiet; tumult (हलचल, कोलाहल). *Seething*—boiling (खौलता हुआ). *Fast*—quick; rapid. *Thick*—here it means deep as well as frequent in quick succession. *Pants*—a gasping breath; a throb (हाँफना). *Mighty*—very great. *Fountain*—a spring of water (फरना, फव्वारा). *Momently*—for the moment only (क्षण भर के लिए). *Was forced*—was so pushed violently as to cause to grow. *Amid*—in the midst of; among (बीच में). *Swift*—rapid; speedy (तेज). *Half-intermitted*—not perfectly intermittent; not perfectly intermitting or ceasing at intervals. *Burst*—gush of water that came out suddenly or by violence. *Huge*—vast; enormous. *Fragments*—pieces broken off (टुकड़ा). *Vaulted*—sprang forth (छलांग मारना). *Rebounding*—recoiling (पीछे हटना). *Hail*—snow-fall. *Chaffy*—full of husks not yet threshed or winnowed (भूसा के साथ). *Thresher*—one who threshes (कटने वाला, चोट पहुँचाने वाला). *Flail*—an instrument for threshing corn, consisting of a wooden bar hinged or tied to a handle (मूसल).

Exp. And from this chasm.....thresher's flail—  
These lines have been taken from Coleridge's poem "Kubla Khan". While describing Kubla's gardens, the poet has mentioned that there were wide cracks (चौड़ी दरार) in the earth which went up and down the hillsides in Kubla's gardens. The poet calls these cracks "romantic chasms". Now he says that from the chasm a fountain was forced up. Strangely enough this fountain was for the moment only. It was not flowing continuously (लगातार). The water that came out of the fountain formed up and appeared to boil. When the fountain was being forced up, the earth seemed to be gasping for breath. Huge fragments (टुकड़ा) of rocks were being flown about in this intermittent (बारी-बारी से) gush (वेग) of water. These rocks were like hailstones that dash (टकराना) against the ground. They were flown about just as grain mixed with husk (भूसा)



springs up in the air when beaten with the flail (मूसल) of a threshers (कृदने वाला).

LINES 23-30. And 'mid these.....prophesying war!

**Gist :—**Huge fragments of rocks were being flown about by this intermittent (बारी-बारी से) gush (वेग) of water. The force with which these rocks were flown about was so great that amid the dancing rocks every now and then the river itself was flung up. Nevertheless (इतना होते हुए भी) the sacred river flowed along quietly and peacefully (though with a twisting movement) for five miles through lovely scenery (दृश्य) till it reached the enormous caverns and fell to a sea noisily. Through all this noise Kubla heard the voices of his ancestors prophesying (भविष्यवाणी करना) war.

**Word-notes :—***Mid*—in the midst of. *Dancing*—moving with measured steps. *Rocks*—large masses of stones. *Flung up*—threw (फेंका); sent forth suddenly and violently (एकाएक और वेग से निकालना). *Meandering*—winding about; forming into mazy passages or patterns (घूम कर बहना). *Mazy*—full of sharp bendings (जिसमें गहरी मोड़ अधिक हो). *Wood*—jungle. *Dale*—the valley through which a river flows (घाटी). *Caverns*—deep hollow caves (दरार). *Measureless to man*—which cannot be measured by man. *Sank*—submerged. *In tumult*—in violent commotion. *Lifeless*—dead. *Ancestral voices*—utterances of fore-fathers (पूर्वजों का कथन). *Prophesying*—speaking prophetically (भविष्यवाणी कहना).

**Exp.** And 'mid these.....war!—These lines have been taken from Coleridge's poem "Kubla Khan". The poet started the poem by saying that the sacred river Alph ran through caverns measureless to man. In these lines the poet refers to the fountain which was forced up from the "romantic chasm". The water that came out of the fountain foamed up (फेन से भर जाता था) and appeared to boil. When the fountain was being forced up the earth seemed to be gasping for breath (साँस लेने



के लिए छटपटाना )। Huge ( बड़ा ) fragments ( टुकड़ा ) of rocks were being flown about by this intermittent ( बारो-बारी से ) gush ( वेग ) of water. The force was so great that amid ( बीच में ) the dancing rocks every now and then ( कभी-कभी ) the river itself was flung up. Nevertheless ( इतना होते हुए भी ) the sacred river flowed along quietly and peacefully ( though with a twisting ) ( टेढ़ा-मेढ़ा ) movement for five miles through lovely scenery till it reached the enormous caverns ( बृहत् दरार ) and fell to a sea noisily. Through all this noise Kubla heard the voices of his forefathers prophesying war.

LINES 31-36. The shadow of the dome of pleasure..... with caves of ice !

Gist :—The shadow of the stately pleasure dome floated in the midst of the waves where was heard the blended harmony of the fountain and the caves. The pleasure-dome with its caves of ice was indeed a miracle ( चमत्कार, अद्भुत कार्य ) of rare workmanship ( अपूर्व कारीगरी )।

Words-notes :—*The shadow*—the reflection image ( परछाई ) *Floated*—drifted about. *Mingled*—mixed ( मिला हुआ ) ; *Measure*—a musical tune. *Miracle*—a marvel ; a wonder. *Rare*—uncommon. *Device*—constructive skill. *Sunny*—bright. *Caves of ice*—caves not of rocks but of frozen water.

Exp. The shadow.....caves of ice !—These lines have been taken from Coleridge's poem "Kubla Khan". In these lines the poet describes how the shadow of Kubla's pleasure-dome floated on the waves of the lifeless sea. The reflected image of Kubla's magnificent pleasure-dome drifted about in the midst of the waves of the lifeless sea. On the surface of this sea where the shadow of Kubla's pleasure-dome floated was heard the blended harmony of the fountain and the caves. The image of Kubla's pleasure-dome as reflected on the surface of the sea was evidently a marvellous piece of excellent and extraordinary ( असाधारण ) workmanship ( कारीगरी )।



LINES 37-41. A damsel with a dulcimer..... Abora.

Gist :—The poet admits he saw the vision of an Abyssinian maid with a dulcimer. She was singing about Mount Abora.

Word-notes :—*A damsel*—a young unmarried woman (अविवाहित युवती). *Dulcimer*—a musical instrument like a flat box with sounding-board and wires stretched across bridges; a Jewish musical instrument. *In a vision*—in a trance. *She*—the damsel. *Played*—gave forth music.

LINES 42-47. Could I revive.....caves of ice !

Gist :—The poet thinks that if he could only remember what she played and sang, her music would inspire him to build a pleasure-dome *in the air*, complete with caves of ice.

Word-notes :—*Could I*—If I had the sufficient power or skill. *Revive*—to bring back to memory (in this context) (यहाँ पर अर्थ है—पुनः स्मृति में लाना). *Within me*—here it means in my mind, soul or heart. *Symphony*—harmony of sound (स्वर की संगति). *Song*—here it means the melody of her instrumental composition. *Deep*—profound. *Delight*—a high degree of pleasure (अधिक आनन्द). *Win me*—gain influence over me. The use of the word *win* has been archaic here. In modern English “win me” would mean gain advantage over me; but that is not the idea here. *Build*—erect (बनाना). *In air*—that means in the air; it suggests indefinite form; unformed; probably it means here “in the sky”. *Those cave of ice*—those caves of ice belonging to Kubla’s pleasure domes which was reflected on the waves of the sea.

Exp. Could I revive.....caves of ice :—These lines have been taken from Coleridge’s poem “Kubla Khan”. The poet says he saw in a vision (स्वप्न) an Abyssinian maid with a dulcimer. She was singing about Mount Abora. The poet thinks that if he could only remember what she played and sang, her music would inspire him to build a pleasure-dome *in the air*, complete with caves of ice. In other



words the poet says that if he had the sufficient power or skill to bring back to his mind her harmony (स्वर-संगति) of sound and the melody (मधुरता) of her instrumental composition, it would gain influence (प्रभाव) over him and give him such profound and intense (अत्यंत तीव्र) pleasure that by means of the melody and harmony of *his* powerful and far-extending music he would erect a similar dome in the air which would be sunny and bright and at the same time will be complete with caves of ice.

LINES 49-54. All who heard.....paradise.

**Gist :—**The pleasure-dome with the caves of ice would be visible to those who heard the music. (It was the poet's music this time). Everyone would cry 'look out ! His flashing eyes and floating hair'. The poet suggests that those who saw all this should weave a circle round him three times. The poet then addresses the reader instead of those people who were to shout *Beware* etc. What the reader has to do is to shut his eyes with holy fear. The reason is that whoever he really is, he has been eating sweet and sticky honey-dew and had been drinking the milk of paradise—whatever that actually is. And there the poem stops.

**Word-notes :—***Who heard*—who listened to. *Should see them there*—should see "the dome" and the 'caves of ice' there. *Beware ! Beware !* ('होशियार रहो')—to be on one's own guard. *Flashing*—vulgarily showy or gaudy. *Weave*—to work into fabric (बुनना). *Holy dread*—sacred fear; reverential fear; awe and wonder. *Honey dew*—sweet and sticky honey-dew. *And drunk the milk of paradise*—and had been drinking the milk of paradise.

**Exp. And all who heard.....Paradise :—**These lines have been taken from Coleridge's poem "Kubla Khan". The poet has already mentioned (पहले कह चुका है) the fact that he saw in a vision (स्वप्न) an Abyssinian maid with a dulcimer.



तरह का बाजा). She was singing about Mount Abora. The poet thinks that if he could only remember what she played and sang, her music would inspire him to build a pleasure-dome *in the air*, complete with caves of ice. They would be visible to those who heard the music. It was the poet's music this time. Everyone would cry 'look out! His flashing eyes and floating hair'. The poet suggests that those who saw all this should weave (बनाना) a circle round him three times. The poet then addresses the reader instead of those people who were to shout *Beware* etc. What the reader has to do is to shut his eyes with holy fear. The reason is that whoever he really is, he has been eating sweet and sticky honey-dew and had been drinking the milk of Paradise (स्वर्ग).

**Critical appreciation :**—The fact that Coleridge never finished this poem seems to suggest that he never liked it sufficiently to work it out. A cynic might be forgiven for suggesting it is a pity he never began it, so indistinct is it in most parts. The first stanza is probably (शायद) the best; it at least gives a reasonable view of this wonderful place. Perhaps it might not have done had not Kubla Khan actually lived; but it goes on to fantastic lengths to explain what is either not worth explaining or is so full of contradictions that it is impossible for the reader to get a clear view of this "deep romantic chasm". At the best, one feels one has been looking at an extremely bad photograph of the caverns.

The change of idea after the beginning of the description of the Abyssinian maid is not really very strong. The lady's power to play and sing is poorly described—yet the poet insists that her music so impressed him that if he would recall it to mind he would have built that dome in the air. After having thought of doing this he rushes the poem a little. He wants everyone who sees what he is ready to build to cry

"Beware Beware!" "His flashing eyes, his floating hair." Whose eyes and hair? It does not seem to matter because he addresses the reader instead of those people who were to shout *Beware* etc. What the reader has to do is to shut his eyes (with holy fear) and the reason is that he, whoever he really is, has been eating sweet and sticky honey-dew and had been drinking the milk of Paradise whatever that actually is. And there the poem stops.

Its rhythm (लय) is definitely good and its rhyming excellent, but Coleridge rarely wrote bad line in the technical sense belonging to poetry. Yet granting him every praise for his technique, one is inclined to rate the poem rather low. The theme might have been better treated if he had used clearer expressions and not jumped from one thought to another abruptly (अचानक). The feeling (भावना, संवेदना) one has about it is that he never finished it because he thought it would have to be re-written and he did not want the trouble of re-writing it. The wonder is that he ever allowed it to be published.

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***PART II***



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## SONNET II

### WILLIAM SHAKESPEARE

**Biographical sketch :—**Shakespeare was both a poet and dramatist, but his greatest work was in the field of drama, and his finest lyrics are those that adorn his plays. It is as a poet, however, that we will consider him here.

Shakespeare was born in the country town of Stratford-on-Avon in Warwickshire, in 1564. His father was a burgess whose comfortable circumstances gradually became more and more straitened (संकुचित) until he got into serious financial trouble. As such Shakespeare could only get his education in Grammar School. In 1542 he married Anne Hathaway, daughter of a farmer of the neighbouring hamlet, who was elder to him by eight years. By her he had three children, Susanna and the twins Judith and Hamnet. Hamnet died in boyhood, but the daughters married and survived their father. Shortly after the birth of the twins he left for London to seek his fortune. Here he looked for a patron, for, his first poems, *Venus and Adonis* and *The Rape of Lucrece*, he dedicated to the young Earl of Southampton. After four or five years of obscurity (अप्रकट रूप से रहना) in London he emerged as a playwright and actor. His connections with Lord Pembroke, Lord Chamberlain and, on the accession of James, the king's players reveal a substantial professional status that he established firmly by buying a mansion in his home town and securing a coat of arms for his father. Various legal records show him to have been a respected man of property both in London and in Stratford; and his writing of two plays in a year, besides acting and directing the affairs of his company, reveals a steady industry. It is apparent that although he lived mainly in London during his active career, he maintained a connection with Stratford; thither he retired about 1601.



He died on April 23, 1616 and was buried in the chancel (गिरजे का पूर्विय द्वार जहाँ वेदी बनी होती है) of the Stratford church.

**William Shakespeare : the poet :—**William Shakespeare the dramatist was also William Shakespeare the poet. He thought of drama as a form of poetry, and his most magnificent verse he put into the mouth of his characters. Furthermore, his songs and lyrics, like those of many of his contemporaries (समकालीन) are to be found in the matrix (संचित) of his plays. In addition, however, he became early in his career the author of two long narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, and of an extended sonnet sequence. His lyrical poetry may be divided, therefore, into two general groups : first, his independent poems, and second, the songs from the plays. When Shakespeare first went to London (about 1588), he decided to secure a rich and noble patron with whose favours he might become widely known as a poet. Such a patron he discovered in the brilliant young Earl of Southampton, and to whom he addressed his first published poems, *Venus and Adonis* (1593) and *Lucrece* (1594). These narrative poems retell the classical stories of the helpless love of Venus for the beautiful youth Adonis and the wicked rape of the chaste Roman matron Lucrece by the haughty king Tarquin. Actually the poems are more descriptive than narrative. They seem, indeed, much like musical tapestries (दीवार के चित्रित पर्दे, कालर) with suggestions of far off happenings and characters remote from life and moving like figures in a pattern rather than like creatures of flesh and blood. The stanzas are even more static than those in *The Faerie Queene*, and they do not possess the rich quality of melody and sweep that Spenser has given to his great verses.

Did Shakespeare also address the young Earl of Southampton in his long sonnet sequence ? Nobody knows. The



origin of his sonnets is still a mystery to scholars. The sonnets were not published until 1609. This shows that Shakespeare had no personal connection with their printing. Shakespeare wrote one hundred fifty-four sonnets during the last decade of the sixteenth century. Of these the first one hundred twenty-six were addressed to a young man, and the concluding sonnets celebrate the charms of a "dark lady", a disdainful (अवज्ञापूर्ण) brunette (भूरे रंगवाली स्त्री) who apparently rewarded with scorn the praises which the poet heaped upon her. The ideas in the sonnets are not novel : he begs for his patron's favour, urges him to marry so that his charm and virtue may be perpetuated (चिरस्थायी बनना) in his children, expresses his hope that the fame of his patron may live in his verses, expresses jealousy for a rival poet who is seeking his patron's favour. The form of the sonnets is that of the Elizabethan variation of the Italian—three quatrains with alternate rhymes (abab, cdcd efef) and a concluding couplet (gg). We find in his sonnets, lament in the quatrains and comfort in the couplet, or a question in the quatrains and the answer in the couplet. Sometimes the sonnets are uneven in merit. Many are quite conventional (प्रधानुसार) and artificial, but others express lofty ideas in noble and melodious verse.

The songs from the plays form the main body of Shakespeare's greatest lyrics. The casual reader of the dramas can get little idea of the extent to which they are adorned with music and song. Very few are entirely without lyrics, and others, like *A Midsummer Night's Dream* and *The Tempest*, almost sing themselves from beginning to end. But Shakespeare has not added his songs as pure decoration; in every instance where they appear, they reflect the mood of the play's actions and characters. No English dramatist had more skill and sensitivity than Shakespeare in melodizing and

sweetening scenes with songs. These must be thought of as *sung* and sung for a dramatic purpose; they reflect the drama as well as adorn it.

What is a sonnet? : The sonnet is the technical name for the fourteen-lined poem in rhymed iambic pentameters introduced in England by Wyatt and Surrey in the early 16th century. Its original form was imitated from the sonnet of Petrarch, the Italian poet. The Petrarchan sonnet had two parts of eight lines and six lines respectively—the *octave* or *octet*, representing the “flow” of the thought followed, after a definite break, by the *sestet* representing the “ebb”. The rhyme scheme of the *octet* was abba abba, and of the *sestet* usually cd cd cd or cde cde. Owing to the difficulty of rhyming, the strict Petrarchan form of the sonnet never became popular in English. Milton used it, and Wordsworth and Keats after him; but none of these poets observed strictly the rule of the break between *octet* (also called *octave*) and *sestet*. The Elizabethan poets took the fourteen-lined stanza and adapted it to their own language and style. In the numerous sonnet sequences of the period, all kinds of rhyme arrangements may be traced. Two are specially interesting

(i) the arrangement used by Spenser in his *Amoretti*, in which the rhymes are delicately and ingeniously interlinked in the scheme ab ab bc bc cd cd ee; and (ii) the arrangement which has since been recognized as the standard “English” form, used by Shakespeare in his sonnet sequence. It consists of three quatrains rhyming ab ab, cd cd, ef ef rounded off with a couplet, gg. The thought or argument developed through the quatrain and finally clinched in the couplet.

(a) *Petrarchan or Italian* :

Cyriack, whose grandsire, on the royal bench (a)  
of British Themis, with no mean applause (b)



Pronounced, and in his volumes taught, our laws, (b)  
 Which others at their bar so often wrench; (a)  
 To-day deep thoughts resolve with me to drench (a)  
 In mirth, that after no repenting draws; (b)  
 Let Euclid rest, and Archimedes pause, (b)  
 And what the Swede intend, and what the French, (a)  
 To measure life learn thou betimes, and know (c)  
 Toward solid good what leads the nearest way; (d)  
 For other things mild Heaven a time ordains, (e)  
 And disapproves that care, though wise in show, (c)  
 That with superfluous burden loads the day, (d)  
 And, when God sends a cheerful hour, refrains. (e)

(Milton)

(Here Milton observes the break between octave and sestet. In other sonnets, including the famous "On His Blindness", he does not.)

(b) *Spenserian* :

One day I wrote her name upon the strand (a)  
 But came the waves, and washed it away: (b)  
 Again, I wrote it with a second hand; (a)  
 But came the tide and made my pains his prey (b)  
 Vain morn, said she, that dost in vain assay (b)  
 A mortal thing so to immortalize; (c)  
 For I myself shall like to this decay, (b)  
 And eek my name be wiped out likewise. (c)  
 Not so, quoth I ; let baser things devise (c)  
 To-die in dust, but you shall live by fame : (d)  
 My verse your virtues rare shall eternise, (c)  
 And in the heavens write your glorious name. (d)  
 Where, whenas death shall all the world subdue, (e)  
 Our love shall live, and later life renew. (e)

(Spenser)

(c) *Shakesperian or English :*

That time of year thou may'st in me behold (a)  
 When yellow leaves, or none or few, do hang (b)  
 Upon those boughs which shake against the cold, (a)  
 Bare ruin'd choirs, where late the sweet birds sang. (b)  
 In me thou see'st the twilight of such day (c)  
 As after sunset fadeth in the west, (d)  
 Which by and by black night doth take away, (c)  
 Death's second self, that seals up all in rest. (d)  
 In me thou see'st the glowing of such fire (e)  
 That on the ashes of his youth doth lie (f)  
 As the death-bed where on it must expire, (e)  
 Consumed with that which it was nourish'd by. (f)  
 This thou perceiv'st, which makes thy love more strong, (g)  
 To love that well which thou must leave ere long. (g)

(Shakespeare)

The sonnet as a matter of fact was invented in Italy during the thirteenth century. To write a successful sonnet has been the desire of many English poets. Some have been happy in the form, others not so happy. Shelley did not altogether succeed in this. Keats tried more than one experiment with a new structure but at least partly failed. Sonnets have always been difficult to write because of the restrictions imposed by their actual form. A sonnet is a form of composition bound by rules. A sonnet should take one idea or impression and, within the limited space of fourteen iambic pentameter lines, deal with it. It does away with the defect of too much impulsiveness in poetry. The writing of sonnets is a craft. The Shakesperian sonnet reaches its climax in the final couplet while the Petrarchan sonnet does not do so. During the Elizabethan age sonnets were popular; after that they suffered a downfall until Milton revived them. It broadened the entire concept.



**Summary of this sonnet :—**It is an address to Father Time, made, presumably (अनुमानतः), by a woman. It comes to this : Time—do what you like with nature and the world in general. Make animals and things as old as you like but not the man I love. Him you must not touch; he must remain young for all times. (That, also, is the underlying idea.)

**पद्य का सारोश :—**सम्भवतः यह किसी स्त्री का कथन है जो उसने समय को लक्ष्य कर कहा है। कथन इस प्रकार है—समय ! तुम प्रकृति और साधारण-तया इस विश्व के साथ जो करना चाहो वह करो। तुम पशुओं और अन्य वस्तुओं को जितना जरा-जीर्ण बनाना चाहो बनाओ किन्तु उस व्यक्ति को बूढ़ा न बना देना जिसे मैं प्यार करता हूँ। तुम उसे मत छूना; वह सदा-सर्वदा युवा ही बना रहे। (सदा-सर्वदा युवा रहने देना भी इस कविता का एक मुख्य आशय है।)

**Lines 1-2. Devouring Time.....brood :—**Time ! you who devour everything, make the lions claws blunt (कुन्द) instead of sharp, and make the earth eat her own produce (or it might mean her brood of animal life).

**Notes :—***Paws*—Foot of beasts having sharp nails or claws. Beasts have four feet and in each foot there are four or five sharp nails. The paw of the tiger or lion is very strong. It is their weapon with which they tear their victim into pieces. This word, here, stands for strength. *Blunt*—make ineffective, useless. *Devour*—eat, consume (भक्षण करना); here, destroy (नष्ट करना). *Brood*—family, children; here, own creation (अपनी सृष्टि)।

**Lines 3-4. Pluck the keen.....blood :—**Pull out the sharp teeth from the fierce tiger's jaws and burn the long-lived phoenix in her blood. *Pluck*, here is merely poetical for *pull out*. The poet is telling time to do his worst.

**Notes :—***Pluck*—snatch out, pull out (निकाल फेंकना). *Keen*—sharp (तेज). *Fierce*—dangerous, terrible (भयानक). *Long-lived*—one who lives for a long time (बहुत दिनों तक जीवित रहने वाला)।

**Phoenix**—a monster bird. The only one of its kind. The myth is that this bird continued to live for five or six hundred years in the Arabian desert. It burnt itself on a funeral pyre. Out of the ashes of the funeral pyre, the bird rose again with a renewed youth to live for another five or six hundred years.

**Blood**—prime of life; full strength of the body. By this illustration the poet emphasises the great power of Father Time who can even end the life of a phoenix in its prime.

**LINES 5-7.** Make glad.....fading sweets—Make both glad and sorry the seasons as you hurry them on. In fact, do anything you want to do, O rapid or very quickly-moving Time. Do what you will to the world and all her fading pleasures.

**Notes** :—*Fleets*—pass rapidly on, slip away (तेजो से गुजरना). *Swift-footed*—fast moving. Here this compound word has been used as an adjective of time. Time is imagined here as a person who can run very swiftly. *Fading*—vanishing. *Sweets*—here, it means beautiful objects or things.

**Exp. Devouring Time.....sweets** :—these lines are from Shakespeare's Sonnet II. It is an address to Father Time, made perhaps by a woman. The lines are strongly expressed. The lady tells him that he can blunt the paws of every lion and pluck out the teeth from every savage tiger; he can make the earth destroy everything she has loved. Time can make the seasons of the year happy or sad. He can do what he likes : he can even end the life of the phoenix. But it does not matter to the writer what Time does to the world and to all her fading pleasures.

**LINES 8.** But I forbid the one most heinous crime—But I forbid you to do one very wicked thing.

*Heinous* (Pronounced *haynus*) means wicked, atrocious (वृंशंस).



LINES 9-10. O carve not.....antique pen—Time must not mark the forehead of her lover in any way that shows advancing age, nor may he draw lines on her lover's face with his 'antique pen.' One imagines the pen which Time uses to mark any of us as we advance in years, must be antique—that is, in every sense old.

Notes.—*Carve*—design, adorn (संकेत करना). *Hours*—time, age (समय, काल). *Fair*—beautiful, youthful (सुन्दर). *Antique*—very old, ancient, (प्राचीन).

The idea conveyed in these two lines is highly imaginative as well as descriptive. When one grows old there occurs wrinkles or deep-drawn lines on his forehead or face. Such lines have been imagined here as the carving or writing by Father Time with his age-old pen. The lines of the face of old men are the carved stages of years through which he has passed. The pen with which Time carves our face is supposed as very old and antiquated.

LINES 11-12. The woman requests Father Time to let her lover continue in this world as fresh and beautiful as ever. Let not time spoil his face with lines of old age. She desires that her lover should be left ever young, making himself a model of beauty and freshness to all the succeeding generations of humanity.

Notes :—*Him*—the lover. *Untainted*—unspoilt, spotless. *Pattern*—model (नमूना). *Succeeding*—following (आने वाली). *Men*—here, generation (पीढ़ी).

LINES 13-14. Yet, do thy worst.....ever live young.

The couplet at the end is characteristic of Shakespeare. The maiden tells old Time that he can do his worst. Even in spite of her request he alters the appearance of her lover as he gets older, it will make no difference to her. She will never let him grow old whatever Time tries to do. She will keep him evergreen in her poems.

Exp. But I forbid thee.....live young.

The lines are from Shakespeare's sonnet II. It is an address to Father Time made, presumably, by a woman. The lady acknowledges the destructive power of Time. She accepts that Time can make the seasons of the year happy or sad. But it does not matter to the writer what Time does to the world. She has only one request to make to Time. Her request is that he (Time) must never draw lines of advancing age on the brow of the man she loves. He must be allowed to keep his wonderful manly beauty; it must be a pattern of loveliness which other men (later on in time) will want to have as their own. The climax reaches in these two lines. The lady declares in utter desperation that if Time accepts her request so much so good. If he (Time) does not, even then she does not care. She is confident that in spite of the opposition of Time, she will keep her lover ever-green and ever-beautiful by writing memorable verses on him. It is in the lines of her poems that her lover will continue to remain as an object of eternal beauty.

## SONNET VI

**Summary:—**People who have the power to hurt others but never use that avoid doing the very thing they appear to be able to do. While they have the power to upbraid other people, they remain as cold as stone. Nothing upbraid them and there is no temptation that will attract them—at least, only very slowly. Such people really do receive grace from heaven; they save, not waste the riches of nature; they are masters of their own personalities. Others are merely able to imitate them. The flower that blooms in summer is part of the sweetness of summer time; but it is to live and die as do all summer flowers; but if a flower



becomes tainted by something that is unpleasant it loses its dignity; in fact, the commonest weed has a greater dignity.

For it is true that sweet characters turn very sour by wrong doing, just as lilies (which are very sweet-smelling flowers) may rot (fester). When they do rot they smell far worse than weeds.

सारांश :—जो लोग दूसरों को हानि पहुँचाने की शक्ति रखते हैं पर उसका प्रयोग कदापि नहीं करते, वैसा करने से दूर ही रहते हैं जिसे कर सकने की क्षमता वाले वे मालूम होते हैं। जब कि वे दूसरों को उलट देने की शक्ति रखते हैं, वे प्रस्तर की तरह प्रशान्त रहते हैं। उन्हें कुछ भी विचलित नहीं करता और न ऐसा कोई प्रलोभन है जो उन्हें आकर्षित कर सके—या नहीं, कम-से-कम बहुत धीरे ही खींच सके। ऐसे व्यक्ति स्वर्ग का अनुग्रह प्राप्त करते हैं; वे प्रकृति की सम्पदा को विनष्ट नहीं करते बल्कि उसकी रक्षा करते हैं; वे अपने व्यक्तित्व के स्वयं अधिकारी होते हैं। अन्य लोग महज उसकी नकल करने वाले होते हैं। वह फूल जो ग्रीष्म में खिलता है ग्रीष्म-ऋतु की मधुरता का एक अंग है, किन्तु उसे सभी ग्रीष्मकालीन पुष्पों की तरह जीवित रहना और फिर मर जाना पड़ता है; किन्तु यदि किसी पुष्प में कोई अशोभनीय धब्बा लग जाता है तो उसका गौरव नष्ट हो जाता है; वास्तव में, एक सर्वसाधारण सेवार या घास की भी महत्तम गरिमा होती है।

यह सत्य ही है कि मधुर चरित्र दुराचरण के कारण निकृष्ट हो जाते हैं, जैसे कुमुद-पुष्प (जो मधुर गन्ध वाले होते हैं) सड़ जा सकते हैं। जब वे सड़ते हैं तो सेवार से भी कहीं अधिक बुरी गंध उनकी होती है।

LINES 1-4. They that have..... slow.

Gist :—The poet devotes himself to a little simple philosophy. People, he says, who could hurt others but never do are the children of God.

Notes. They that have.....and will do none—People who have the power to hurt other people but never use that. None here, is the same as 'do no hurt'. The next

sentence carries on the meaning even though it is only a relative clause. *That do not do the thing they most do show—* people who show they have power and yet make no use of that power. *Who moving others, are themselves as stone—* such people may upset other people but they are themselves just like stone by comparison. *Move* has the meaning of “disturb” or “upset” here. *Unmoved, cold and no temptation slow—* being (as the poet says) themselves as stone, they are unmoved—meaning they are not disturbed in mind and very slow to be tempted by anything or anybody. The meaning is that while they have the power to upset other people, they remain as cold as stone. Nothing upsets them and there is no temptation that will attract them—or, at least, only very slowly.

**Exp.** They that have power.....temptation slow.

The lines are from Shakespear's Sonnet VI. The poet devotes himself to a little simple philosophy. People, he says, who could hurt others but never do so are the children of God. People who have the power to hurt other people but ‘do not hurt’, who show they have power and yet make no use of that power, may upset other people but they are themselves just like stone by comparison. Being themselves as stone they are not disturbed in mind and very slow to be tempted by anything or anybody. While they have the power to upset other people, they remain as cold as stone. Nothing upsets them and there is no temptation that will attract them—or, at least, only very slowly.

**LINES 5-8.** They rightly do inherit.....of their excellences

**Gist :—**Such people really do receive grace from heaven; they save, not waste the riches of nature; they are masters of their own personalities. Others are merely able to imitate them.

**Notes :—***They rightly do inherit heaven's graces—* they can be truthfully described as being blessed by heaven



grace and goodness. To *inherit* in this sense, has a meaning of deserving blessing from heaven. And husband nature's riches from expense—these people, then, save up nature's riches; there is no unnecessary expense or waste. *Husband* is the verb. It means to save or economise in. *They are the lords and owners of their faces*—A difficult sentence to explain. If you think of personalities rather than actual faces, the meaning can be taken to be that these people are to be admired because of their personalities which they own and which are part of them. *Others but stewards of their excellence*:—Others by comparison are nothing like as powerful. A *steward* is someone who carries out duties for someone else in a position of greater power. So that the poet's idea is that people who have the power to hurt other people, and yet who never do hurt them, are so high in God's opinion that He blesses them and they are given great grace of personality. They are lords and owners of power and of personality; others can only copy them and thus be what he calls 'stewards of their excellence.'

**Exp.** They rightly do inherit.....of their excellence—These lines are from Shakespeare's sonnet VI. The poet devotes himself to a little simple philosophy. People, he says, who could hurt others but never do, are the children of God. Others have to be their stewards and take orders from them.

The main idea of the poem is that people who have the power to hurt other people, but never use it, avoid doing the very thing they appear to be able to do. While they have the power to upset other people, they remain as cold as stone. Nothing upsets them and there is no temptation that will attract them—or, at least, only very slowly. Such people really do receive grace from heaven; they save, not waste the riches of nature; they are masters of their own personalities. Others are merely able to imitate them. The poet's

idea is that people who have the power to hurt other people, and yet who never do hurt them, are so high in God's opinion that He blesses them and they are given great grace of personality. They are lords and owners of power and of personality; others can only copy them and thus be what he calls "stewards of their excellence."

LINES 9-12. The summer's flower.....his dignity.

Gist:—Summer flowers live and die for themselves, but even the sweetest of them can smell bitterest if they come in contact with weeds infected with some disease or filth.

Notes:—*The summer's flower is to the summer sweet—the flower that blooms in summer is part of the sweetness of summer time. Though to itself it only live and die—though it lives for itself and, of course, has to die sooner or later. But if that flower with base infection meet—but if a flower becomes tainted by something that is unpleasant; the flower remains one of summer's sweets unless it meets with something foul and unpleasant. The basest weed outbraves its dignity—if that happens, the flower loses its dignity; in fact, the commonest weed has a greater dignity.*

Exp. The summer's flower .....his dignity—These lines are from Shakespeare's sonnet VI. The mood of the sonnet now changes a little; it seems to explain a little more than what the first eight lines have set forth. The summer's flower is one of the sweets of summer—but it lives for itself and, of course, has to die sooner or later. It remains one of summer's sweets unless it meets with something foul and unpleasant. If that happens, the lowest type of weed "outbraves" the flower's dignity. That means that the weed, knowing he looks better and more dignified than the summer flower that has come in contact with what he calls 'base infection' (low form of disease), can afford to be conceited (आत्मभिमान). He, the weed, is now better and lovelier than the flower.



LINES 13-14. For sweetest things.....worse than weeds.

Gist :—For it is true that sweet characters turn very sour by wrong-doing, just as lilies (which are very sweet-smelling flowers) may rot (fester). When they do rot, they smell far worse than weeds.

Notes :—*Sweetest things*—really meaning, people. *By their deeds*—by what evil they do. *Fester*—rot.

Exp. For sweetest things.....than weeds—These lines are from Shakespeare's sonnet VI. The poet devotes himself to a little simple philosophy. People, he says who could hurt others but never do are the children of God. Other have to be their stewards (चर्या) and take orders from them. Then in the change of idea after the second quatrain is the further philosophy that summer flowers live and die for themselves, but even the sweetest can smell bitterest if they come in contact with weeds infected with some disease or filth.

The couplet at the end adds a little bit of philosophy. The idea is that the sweetest things (really meaning, people) turn sourest by what evil they do. The poet adds what is a truth : lilies that go bad, smell more horrible than the rankest weeds. That is perfectly true. The lily has one of the strongest scents of any flower. You can put lilies in a vase but if you leave them there until after the blooms have died, you will find they stink appallingly. Shakespeare probably meant little more than what he has said in that final couplet, but the idea is still strong that the most attractive people can, by their deeds and thoughts, turn very sour indeed. They are like the lilies that smell far worse than ordinary weeds—which rarely smell very much at all.

Critical appreciation of both sonnets :—Looking at these two sonnets critically makes you want to compare their form with that of sonnets by Milton. As has been pointed out

already, the arrangement of the rhymes is not the same with Shakespeare as it is with Milton. Shakespeare made the job of writing a sonnet altogether easier. He rhymes the lines alternately, for one thing. It is easier to write a poem with the rhyming-scheme ab ab cd cd ef ef gg than it is to arrange the rhymes as abba abba for the first eight lines (the octet) and then to alter again for the sestet or even two tercets (त्रिपदी). Shakespeare was evidently content to write iambic (एक कविता-चरण जिसमें क्रमशः लघु और गुरु शब्दांश होते हैं) verse of 14 lines making the first twelve rhyme alternately, merely adding a couplet that finishes everything off in two rhymes. If you read either of these sonnets, taking notice of the effect of the first twelve lines of alternate rhyming, and then end by accenting the rhyming words of the final couplet, you will appreciate the device and the effect of this closer rhyming. There is no doubt that Shakespeare meant to make an effect with these final couplets. If you read them aloud and notice only their jangling (कर्कश शब्दों वाला) rhymes (तुक) but also the sentiments they offer you, it will be quite obvious that the poet realized that he had passed the twelfth line of alternate rhyming (तुकबन्दी) and must now write something particularly good for his couplet.

In the first of these sonnets, after daring Time to blunt the lion's paws and everything else he wanted to do, the lady tells Time that she will not permit him to make a mark on the beauty of the hero she loves. Yet, in the final couplet, she tells him he can do what he likes. She does not care because in her writing about her lover, she can beat old Time at her own game. In her poetry her love can never grow old. So it would seem that the poet Shakespeare in writing sonnets for his own pleasure altered the form to suit himself. This effect, on the whole, may be a little easier on the ear simply because the sudden closer rhyming makes it so, but if you



been studying any poet who writes in the Petrarchan style you may feel Shakespeare has let you down a little. In this particular sonnet his rhyming may or may not have been imperfect. *Wrong* and *Young* do not rhyme. But he was fond of half-rhymes at any time. Here is an example out of many:—Though thou the waters warp (*wawp*), Thy sting is not so sharp (not *shawp*). In the second of these sonnets he makes a perfect rhyme between 'deeds' and 'weeds', but you will notice that he tried to write something out of the ordinary in the couplet as a whole. He ended another sonnet with this: 'Yet this shall I ne'er know, but live in doubt, Till my bad angel fire my good one out.'

You have to consider the verbal conceits in any of his sonnets. Sentence like 'burn the long-lived phoenix in her blood' takes a little understanding. *Boil* the phoenix in her blood might have been nearer the truth but the word 'boil' would kill any line. A line like 'draw no lines there with thine antique pen' is delightful and is free from any real verbal conceit. This is, perhaps, the finer sonnet of the two because it keeps to the main idea all through. Time can do his worst but the lady will defeat him in the end. In the second sonnet there is almost a complete octet as though the poet had thought he would amuse himself by writing something more nearly Petrarchan. But he loses the idea on the next four lines—and, anyhow—quartets are not looked upon with much favour in sonnets. Again, comparing them, the first sonnet is the expression of a lady in love determined to have her own way in the first twelve lines, and saying how she intends to get it in the fourteenth: her love in her poetry will remain young whatever old Father Time thinks. In the second it is the poet Shakespeare who appears to be speaking; there is no imaginary maid in love. The poet devotes himself to a little simple philosophy. People,

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he says, who could hurt others but never do are the children of God. Others have to be their stewards and take orders from them. Then, in the change of idea after the octet (if it really is one) is the further philosophy that summer flowers live and die for themselves, but even the sweetest can smell bitterest if it comes in contact with weeds infected with some disease or filth.

The English of Shakespeare stands out as something he always expressed himself in—no matter whether he was writing poetry for its own sake or a play for the sake of those he tried to portray (प्रदर्शित करना) on the stage. No doubt, in ordinary conversation, he was a fluent (धाराप्रवाह) speaker but the English of this period is not represented to any extent in what he wrote. His was a great genius; had it not been real genius it is certain his plays would not have stood the test of time. Not all his characters have been so perfectly portrayed that nothing seems wrong with them; on the contrary, some of them have not been much above the rank of speaking parts. Because of this there is always the risk of actors declaiming their parts merely because the language is so quaint (अजीब, पुराने ढंग का); but the greatest actors and actresses have been successful in saying his lines with great understanding, and without effort.

## ON THE LATE MASSACRE IN PIEDMONT

JOHN MILTON

**Biographical Sketch :—**Milton was a Londoner—born in Bread Street (off Cheapside) on December 9, 1608. His father was a scrivener (दस्तावेज लिखने वाला), a profession in those days of quite high rank. At any rate John Milton's father was a man of refinement holding strong Puritan views. John certainly enjoyed all the advantages of a refined home. Also he was given an excellent education at St. Paul's School and



later, at Christ's, Cambridge. On leaving the university he retired to his father's house at Horton in Buckinghamshire where he spent six years in deep study, writing a number of works including an elegy (शोक-गीत) on the death of his college friend Edward King. This work is worth noting because in it—and for the first time—Milton admitted that he was in favour of the Puritan cause. Twelve years afterwards, immediately after the execution of King Charles he published the *Tenure of Kings and Magistrates* and established his position as an eloquent (वाक्पटु) defender of the new style of government not hiding the fact that he agreed with Cromwell in everything he said and did. In 1654 his eyes suddenly failed him; very shortly afterwards he became totally blind. His domestic life had been unhappy all through. He made a mistake in 1643 by marrying Mary Powell, daughter of an Oxfordshire royalist. She died in 1653, and three years later he married again but his second wife died two years later. In 1660 came the Restoration of the Stuarts which was no good time for the Puritans. Milton was driven into a lonely existence—chiefly occupying himself with the writing of *Paradise Lost*, a work he had planned years before. In 1663 he married for the third time. Elizabeth Minshull seems to have made up to him for everything. He died in London on November 8, 1674, and was buried in St. Giles's Church, Cripplegate. His widow lived until 1727.

Milton was a Puritan all through. His work belongs to the Renaissance tradition and his manner of life was very strict, a fact evident in every line of *Paradise Lost*. He made no secret of the purpose of that work which, he said, was "to justify the ways of God to men".

**Features Of His Poetry** :—(1) Milton was a Puritan, a staunch believer in God and religion. He believed that the poets are the dedicated spirits on this earth to sing the praise of

God. In his poems, therefore, we find a Puritan strain. He always stood for the justification of "the ways of God to men".

(2) In his poems we find, therefore, (a) the choice of religious subject-matter, (b) a sense of responsibility and moral exaltation, and (c) the fondness for "preaching and lecturing".

(3) He was a widely read man in the "classics". He was highly charmed and influenced as well by Latin language. That is why, he chose, as a poet, the epic and the sonnet forms.

(4) In his poems we find a large number of illustrations borrowed from the classical sources i.e., the Greek and the Latin literature. His classical leaning makes his style dignified, precise and careful. The classical influence may also be found in the sonorous quality of his words.

(5) So far metre is concerned, he stands unsurpassed. His metre shows ease, sureness and success.

**Summary and Underlying Idea :—**This is a prayer offered to God out of anger and indignation (अति वृथा). One just wonders whether it is really anything more than poetical ideas stirred up by the shock of hearing about a terrible disaster. This massacre—evidently, by the title, had recently taken place in Piedmont, which is in Northern Italy. One observes that merely because the title says, it took place lately, and in Piedmont. Yet in the poem the Piedmontese themselves are blamed for the massacre and the horrible cruelty and shedding of blood. The underlying idea is expressed in the first line of the sonnet: 'O Lord, do Thou avenge the death of Thy saints whose bones lie scattered about the Alps'. The prayer goes on: 'Do not forget those saints who kept Thy truth pure in olden times when all our ancestors were worshipping gods of wood and stone. Forget them not, O God. In Thy book of records of human beings, record the misery



and the groaning of those who were Thy sheep and were slain by the blood-stained Piedmontese who would roll a mother with her baby down the rocks. The moans (कराह) of those unfortunate people are made twice as loud by the valleys which lift them to the hills and the hills send them on to the skies'. The prayer continues: 'Do Thou sow the blood and ashes of these martyrs over every Italian field where the Pope is supreme, so that men and women may increase a hundred times? These, having turned to Thy way of living, may quickly escape the destruction that was Babylon's.'

सारांश और अन्तर्निहित भाव :—यह रोष और तीव्र घृणाजनित ईश्वर के प्रति की गयी प्रार्थना है। कोई भी आश्चर्य करेगा कि यह किसी भयानक अनर्थकारी घटना के सम्बन्ध में सुनी हुई बातों के असर का काव्यात्मक वर्णन के सिवा वास्तव में कुछ अधिक तो नहीं। यह कल्लेआम जैसा कि शीर्षक से ही स्पष्ट है, पाइडमोंट नामक स्थान में जो कि इटली के उत्तर में स्थित है, हाल ही में हुआ था। चूँकि शीर्षक से ही स्पष्ट है कि यह हाल ही में पाइडमोंट में हुआ था, कोई ऐसा ही समझता है। फिर भी कविता में कल्लेआम, भयानक नृशंसता और खून-खराबी के लिए पाइडमोंट वाले ही दोषी ठहराये गये हैं। कविता की प्रथम पंक्ति में निम्नलिखित भाव व्यक्त है—“हे ईश्वर ! आप अपने उन संतों की मृत्यु का जिनकी हड्डियाँ आल्प्स पर्वत के आसपास बिखरी पड़ी हैं, बदला लें।” प्रार्थना जारी रहती है—“आप इन संतों को न भूलें जिन्होंने प्राचीन समय में जबकि हमारे पूर्वजगण लकड़ी और पत्थर के देवताओं की पूजा किया करते थे, आपकी सत्यता अनुकरण बनाये रखा है। हे ईश्वर ! उन्हें न भूलें। आपकी मानवों वाली लेखा-वही में उन लोगों के कष्ट और आर्तनाद दर्ज हैं जो आपके भेड़ सदृश थे और वे ऐसे खूनी पाइडमोंट-निवासियों द्वारा कत्ल कर दिये गये जो किसी माँ को अपने बच्चे के साथ पर्वत से नीचे फेंक दें। इन अभागों मनुष्यों के कराहने की ध्वनि तराइयों के कारण दूनी हो जाती है और जो (तराइयाँ) इसे (ध्वनि को) पहाड़ियों तक

पहुँचा देती हैं और ये पहाड़ियाँ इस ध्वनि को आसमान तक पहुँचा देती हैं।”  
 प्रार्थना में पुनः कहा जाता है—“आप इन शहीदों के रक्त और राख इटली  
 के उन हर खेतों में बो दें जहाँ कि पोप प्रधान है, जिससे कि सौ गुना स्त्री  
 और पुरुष उत्पन्न हों। ये आपके अनुकूल जीवन अख्तियार कर बेबीलोन के  
 समान विध्वंस से शीघ्र मुक्ति पा सकें।”

**Notes :—***Massacre*—Not a battle between armed forces, but the killing of civilians by soldiers—or, at least, by superior forces. *The Late Massacre* means the massacre that has recently taken place.

**LINES 1—2. Avenge, O Lord.....cold.**

**Gist :—**O Lord, do Thou avenge the death of Thy saints whose bones lie scattered about the Alps.

**Notes :—***Avenge*—to take revenge upon (बदला लेना). *Slau-ghtered*—murdered, killed mercilessly (हत्या किये गये). *Saints*—persons dedicating their lives to God (संत). *Scatter'd*—thrown here and there (बिखिप्त).

**LINES 2-3. Ev'n them.....Stocks and Stones.**

**Gist :—**Do not forget those saints who kept Thy truth pure in olden times when all our ancestors were worshipping gods of wood and stone.

**Notes :—***Stocks and Stones*—This may not be Milton's own phrase ; it is more likely to be one better known in his time than in ours. At all events, the stocks are gods (or images of gods) carved in wood, and the stones are those carved in stones. *Fathers*—ancestors (पूर्वज). *Of old*—in olden times (प्राचीन काल में).

**LINES 5-8. In thy book.....down the Rocks.**

**Gist :—**Forget them not, O God ! In Thy book of records of human beings, record the misery and the groaning of those who were Thy sheep and were slain by the blood-stained Piedmontese who would roll a mother with her baby down the rocks.



Notes :—*Thy book*—God's book of record of human beings. *Groanes*—groans (in modern English). Deep moaning sounds as of distress. *Thy sheep*—your obedient follower. The sheep is symbolically used here. It stands here for mute obedience.

Exp. In thy book .....down the rocks—The lines are from Milton's sonnet "On The Late Massacre In Piedmont". This is a prayer offered to God out of anger and indignation. One just wonders whether it is really anything more than poetical ideas stirred up by the shock of hearing about a terrible disaster. This massacre—evidently, by the title, had recently taken place in Piedmont, which is in Northern Italy. One observes that merely because the title says, it took place lately, and in Piedmont. Yet in the poem the Piedmontese themselves are blamed for the massacre and the horrible cruelty and shedding of blood. The underlying idea is expressed in the first line of the sonnet : 'O Lord, do Thou avenge the death of the saints whose bones lie scattered about the Alps ?' The prayer goes on : 'Do not forget those saints who kept Thy truth pure in olden times when all our ancestors were worshipping gods of wood and stone. In Thy book of records of human beings, record the misery and the groaning of those who were Thy sheep and were slain by the blood-stained Piedmontese who would roll a mother with her baby down the rock'.

One is inclined to question Milton's statement about the bones of the slaughtered saints of ancient days still lying scattered all over the Alps. He says *lie scattered* (not *lay*). Also, we notice that he says that they were His sheep who were in their ancient fold (enclosure) and were slain by the blood stained Piedmontese who hurled mothers and their babies down the rocks. One feels inclined to comment again on this. The massacre, he says, took place in Piedmont and

yet those poor saints (if that word can possibly describe them) were slain by the Piedmontese who hurled these poor creatures to their death.

LINES 9-14. Their moans.....Babylonian wo.

Gist :—The moans of these unfortunate people are made twice as loud by the valleys which lift them to the hills and the hills send them on to the skies. The prayer continues... 'Do thou sow the blood and ashes of these martyrs over every Italian field where the Pope is supreme, so that men and women may increase a hundred times? These having turned to Thy way of living, may quickly escape the destructions that was Babylon's'.

Notes :—*Their moans*—Their groans, moans or even shrieks. *The vales redoub'd to the hills, and they to Heav'n*—The groans or moans or even shrieks, echo along the valleys and rise more to the mountain above—and thence vibrate to the sky and to Heaven itself. *Their martyr'd blood*—Evidently the poet regards these people as martyrs. *Sow O're all the Italian fields.....The triple Tyrant*—The creator shall sow their ashes over all Italian fields, where the Pope rules. *The triple Tyrant*—This refers to the triple crown of the papacy. *That from these may grow a hundred fold*—So that from each one slain a hundred more may arise. *Who having learnt Thy way*—But they must have learnt 'Thy way'. By this he obviously means that they must not be Catholics. *Having learnt Thy way*—Having learnt God's way. *Early may fly the Babylonian wo*—Having learnt God's way, they may soon escape the disaster of Babylon.

Exp. Their moans the Vales redoubled .....Babylonian wo—The lines are from Milton's sonnet "On The Late Massacre In Piedmont". This is a prayer offered to God out of anger and indignation. One just wonders whether it is really anything more than poetical ideas stirred up by the shock of hearing



about a terrible disaster. This massacre had taken place in Piedmont, which is in Northern Italy. One observes that merely because the title says, it took place lately and in Piedmont. Yet in the poem the Piedmontese themselves are blamed for the massacre and the horrible cruelty and shedding of blood. The underlying idea is expressed in the first line of the sonnet: 'O Lord, do thou avenge death of Thy saints whose bones lie scattered about the Alp'. The prayer goes on: "Do not forget those saints who kept Thy truth pure in olden times when all our ancestors were worshipping gods of wood and stone. In Thy book of records of human beings, record the misery and the groaning of those who were Thy sheep and were slain by the blood-stained Piedmontese who would roll a mother with her baby down the rocks." The moans of these unfortunate people are made twice as loud by the valleys which lift them to the hills and the hills send them on to the skies. The prayer continues. "Do thou sow the blood and ashes of these martyrs over every Italian field where the Pope is supreme, so that men and women may increase a hundred times? These having turned to Thy way of living, may quickly escape the destruction that was Babylon's".

**Notes :—***Early*—soon. *Fly*—escape. The 'wo'—woe in modern English meaning disaster. *Babylonian wo*—the disaster of Babylon. The poet evidently has been thinking of the fate of Babylon which fell before Cyrus, king of Persia, nearly six hundred years before the birth of Christ. In 539 B. C. Babylon did fall, never to rise again. Undoubtedly Milton has thought of this.

**Critical Appreciation :—**If you read the sonnet through a few times, slowly and carefully, you should appreciate the primary intention of the poet. He cannot—he will not—get away from religion. He loathes (वृथा करना) the Roman Catholic

Church just as his father loathed it. His religious views are all mixed up with his dislike of what was known in his days as "the divine right of kings". The Restoration of the Stuarts in 1660, even though he must have seen it coming, was the great shock of his life. He had been secretary to Cromwell; now he must retire from public life if his own life was to be lived in peace. Added to which he was blind. So that the sonnet is really a Puritanical expression as much as it is what it appears to be : *a prayer*. As a petrarchan sonnet it breaks the rule about changing the sentiment at the end of the eighth line—but Milton would never observe the original ruling. Not that it matters very greatly; the sonnet is intact in every other sense. What one is inclined to question is the misty writing and the uncertainty of who these "slaughtered saints" really were. At this distance in time it is very difficult to be sure about this particular massacre. The whole period was a time of war and bloodshed; this particular massacre finds no place in the general history of Italy. Consequently, one has the feeling that it was something Milton came to hear of and the thought of it disturbed him to express his views in a sonnet. The scansion (मात्रा-गणन) of the poem is not difficult because he writes so rhythmically in iambic pentameters (पंचपदी छन्द).

## TITHONUS

ALFRED LORD TENNYSON

**Biographical Sketch :—**Alfred Tennyson was the fourth of the twelve children of the Rev. George Tennyson. The Tennysons were a Lincolnshire family. Alfred was sent to the Grammar School at Louth. After five years he came back to Somersby and was trained by his father. In 1828, when Alfred was 19, he and his brother Charles matriculated at Trinity College, Cambridge, where Frederick (their elder brother) was already



a student. According to Tennyson himself, his father refused to let him leave Louth Grammar School until he had recited the whole of the Odes of Horace. Among the many friends Tennyson made at Cambridge were Edward Fitzgerald, and A. H. Hallam for whose memory *In Memoriam* was written. Later—in London—he met Carlyle, Dickens and Elizabeth Barrett. Up to this time he had been moderately well off. He had a little estate at Grasby but unfortunately he was persuaded to sell it, invest the proceeds (together with all his other money) in a Patent Decorative Carving Company. When this company collapsed, a few months later, Tennyson was left penniless. This affected his mind so greatly that his life was despaired (नैराश्यपूर्ण) of; but his friend Hallam asked Sir Robert Peel to grant him a pension of £200 a year, and it seems that everyone considered that public money had never been so well spent. Slowly Tennyson recovered and began writing *The Princess*, but the following year nervous depression set in again, and he was forced to undergo further treatment. 'They tell me not to read, not to think', he said. 'They might as well tell me not to live'. The death of Hallam (1833) affected Tennyson deeply. Hence, of course, *In Memoriam* he wrote the sections more or less as they occurred to him. A pity he did that because he spoilt much of it by putting the sections together ineffectively. Still, the poem sold very well and he was able to marry Emily Sellwood in 1850 - a marriage that brought them both complete happiness.

He was nothing of the kind, of course; trochaic quadrameters were not at all uncommon. Tennyson made his quadrameters to rhyme, which is more than Longfellow did thirty years later when he wrote *Hiawatha*.

Tennyson's life was almost uneventful. After the death of

Wordsworth, Queen Victoria made Tennyson Poet Laureate. The salary connected with the post was very small but the honour itself helped to make his books of poems sell—and that was the most important thing. When he reached the age of seventy his friends thought he would retire from writing; instead, he started up again; he became a peer and took his seat in the House of Lords in 1884. Lord Tennyson died in October, 1892. He retained his faculties until the last; within a few hours of his death he was reading Shakespeare's *Cymbeline*. The copy was placed in his coffin. He was publicly buried in Westminster Abbey on October 12, 1892. He was eighty-three.

**Summary :—**In this delightful poem, Tithonus himself is the speaker. He begins by surveying the scenery about him and complains that he cannot die. He says that all vegetation decays in the autumn. Leaves of trees in the forests rot and fall. Fogs of autumn weep the fall of leaves. Man comes and works in the field and in course of time passes away. Even the long life of the swan has its close. Tithonus complains that immortality, in his case, is cruel because he withers (म्लान होना, जरा-जर्जर होना) in the arms of Eos. He describes himself as being a shadow of a man with very white hair, and says he is roaming (इधर-उधर भटकना, विचरण करना) like someone in a dream in the wide spaces of the East among the morning mists (which are folded in the distance) and the gleaming halls of Apollo's palace in the East. He goes on to remind Eos that he was once a beautiful young man whom she chose to marry. Now he is but a shadow of himself. When she made him her chosen beloved, he felt he was nothing less than a God. He asked her to give him a never-ending life and she granted him that with a smile—the sort of smile rich men produce when they do not mind how much they give. But Time himself was annoyed at the idea



of anyone being made immortal on earth. So he took his revenge on him. He made it hard for him to move about and keep even moderate youth. He spoiled everything for him and wasted his body. Although he could not kill him, he left him crippled to his wife's presence which was the presence of immortal youth.

Tithonus goes on complaining and drawing a picture of himself. He was just ashes. He then asks her whether love and youthful beauty will make up to him even though the silver star he can see in the sky is close to them. It shines in her nervous eyes that fill with tears when she hears him complain. Then he requests her to let him go and to take back her gift. He is really sorry this immortality has ever been granted. He asks why any man should expect to be different from the rest of mankind or be allowed to go further than the limit where everyone should pause. This is the most proper thing for everybody—to face death when it comes.

Tithonus and Eos are high up somewhere in the eastern sky. Tithonus notices that the soft wind acts like a fan and moves the clouds slightly apart. He can now look down on the place where he was born and where it is still dark. Now, it is early dawn; he can see that glimmer (किलमिलाहट) of mystery he used to see from the earth; he declares that it comes from her brows, her shoulders, her bosom and her heart which becomes renewed. He then tells Eos that her cheeks begin to redden through the gloom. She is the goddess of the dawn and her cheeks will begin to redden as Apollo appears in his sun-chariot. He tells her that her lovely eyes so close to his own, begin to get brighter before they make the brightness of the night-stars become paler which gradually become invisible. This is the moment of dawn. Apollo's chariot may not be ready at the moment—but it will be within an hour. At this

moment, however, the wild horses belonging to the dawn-chariot begin to shake the darkness from their loosened manes and to beat the semi-darkness into little bits of fire as the sky becomes gradually lighter. Tithonus tells Eos that these wild horses of hers love her and impatiently wait for her bodily weight as she steps into the chariot and drives across the sky before Apollo even thinks of following her for the sunrise.

Tithonus asks Eos every morning of their lives, to take back her gift. He cannot resist telling her each morning that she is still more beautiful, and complaining that she leaves him without promising to take back the gift of immortality for which he has no longer any use. But, he says, she goes sadly because her tears are on his cheek.

Tithonus goes on to ask Eos whether she will always frighten him with tears and make him tremble when he remembers a saying he learnt so long ago on earth that the gods themselves cannot take back what they give to mortals. The mortals must keep; there is no handing anything back.

Tithonus knows that the gods themselves cannot take back their gifts. Yet he goes on saying that with a very different heart and a very different pair of eyes he used to watch her figure as it developed. Then he tells her how he used to watch her curls, dim in the first moments of dawn. They changed as she herself changed. He tells her how he glowed (दीप्त होना) with the red that slowly crimsoned (रंजित करना, गहरे लाल रँग में रंगना) her presence and her portals (प्रवेश-द्वार). The kisses she gave him before she set out in her chariot each day at dawn were softer than buds of April that were only half-open. He heard her whispering (धीमे स्वर में कहना) words of love and charm which made him think of a song he heard Apollo sing while Troy's towers rose up in the mist.



Finally, Tithonus begs her again to release him. She has kept young and beautiful and can never die. Neither can he — but what a difference there is between them! He says that her rosy shadows are cold, all the light of the dawn is cold; so are his feet wrinkled (सिकुड़ा हुआ) with age. They feel cold whenever he goes upon her portals. He looks out over the earth and notices the steam floating up to the sky from the fields so dim that he can hardly see them. He envies these fields because they are about the homes of happy men who have the power to die. Then he notices the steam floating up to the sky from the grave-mounds (समाधि-स्तूप) of the happier dead and he feels he envies those grave-mounds. He now asks her to release him and restore him to the ground. He says that she sees everything; so she will be able to see his grave. She will renew her beauty morning by morning, while he will forget this home of his, which remains empty when she goes out and returns in her chariot with its silver wheels later on in the day.

सारांश:—इस आनन्दप्रद कविता में टिथोनस स्वयं बोलता है। वह अपने इर्द-गिर्द के दृश्य के वर्णन से प्रारम्भ करता है और इस बात की शिकायत करता है कि वह नहीं मर सकता। वह कहता है कि शरत् काल में सारी हरियाली नष्ट हो जाती है। वन-वृक्षों की पत्तियाँ गल कर गिर जाती हैं। शरत्-ऋतु का कुहासा पत्तियों के गिरने पर (मानो) विलाप करता है। मनुष्य मैदान में आते और काम करते हैं और समय पाकर गुजर जाते हैं। राजहंस का दीर्घ जीवन भी समाप्त हो जाता है। टिथोनस खेद प्रकट करता है कि उसके लिए अमरत्व एक निष्ठुर वस्तु है क्योंकि वह इओस के बाहुओं के बीच जरा-जर्जर होता जा रहा है। अपने सम्बन्ध में वर्णन करते हुए वह कहता है कि वह अत्यन्त सफेद वालों से युक्त एक मनुष्य की छाया मात्र है और जो किसी स्वप्नाभिभूत व्यक्ति की तरह सुबह के कुहासे के साथ (जो सुदूर में सिमटा हुआ है) पूर्वाय अन्तरिक्ष और पूर्व-स्थित अपोलो

के महल के दिव्य कमरों के बीच चक्कर लगा रहा है। फिर वह अपने वर्णन में इओस को यह याद दिलाता है कि कभी वह ऐसा सुन्दर युवक था कि जिसे उसने विवाह के लिए चुना था। अब वह केवल अपनी छाया मात्र है। जब उसने (इओस ने) इसे अपने प्रेमी के रूप में निर्वाचन किया था तब इसे ऐसा अनुभव हुआ था मानो यह किसी देवता से कम नहीं है। इसने उससे (इओस से) अनन्त जीवन माँगा और उसने इसकी माँग को मुसकुरा कर पूरा किया—वैसी ही मुसकुराहट के साथ जैसी धनी मनुष्यों की होती है जबकि वे इस बात की परवाह नहीं करते कि वे कितना दे रहे हैं। किन्तु समय (या काल) इस बात से स्वयं चिढ़ गया कि इस धरती पर कोई अमर बना दिया जाय। उसने (समय ने) इसे चलना-फिरना भी मुश्किल कर दिया, यहाँ तक कि साधारणतया यौवन रखना भी। यद्यपि वह इसे मार न सका, किन्तु इसे अपनी पत्नी के समान जो कि चिर-नवयौवना थी, जर्जरित अवस्था में रहने दिया।

टिथोनस अपना चित्र उपस्थित करते हुए दुखड़ा रोता हुआ बड़ता है। इसे जीवन की अमरता प्राप्त थी तो इओस को जवानी की। यह राख के समान था। इसके बाद यह पूछता है कि क्या उसका (इओस का) प्रेम और यौवनमय सौन्दर्य तब तक उसके पास वने रहेंगे जब तक कि रूपहला तारा जिसे वह आकाश में देखता है उनके बीच न आ जाय। यह उसके उन चंचल आँखों में चमकता है जिनमें इसके दुखड़ों को सुनकर आँसू भर जाते हैं। इसके बाद यह उससे चले जाने और अपना वरदान वापस ले लेने की प्रार्थना करता है। जब से इसे अमरत्व मिला है तब से यह वास्तव में दुखी है। यह प्रश्न करता है कि क्यों कोई व्यक्ति अन्य मनुष्यों से भिन्न रहे या उसे उस सीमा से परे जाने दिया जाय जिस सीमा पर पहुँच कर सभी लोग विराम लेते हैं। यह सब के लिए अत्यन्त उपयुक्त बात है—जब मौत आये तब मर जाना।

टिथोनस और इओस पूर्वीय गगन में कहीं पर बहुत ऊँची जगह है। टिथोनस देखता है कि मन्द वायु पंखे का काम कर रही है और धीरे-धीरे



वादलों को अलग कर रही है। अब यह नीचे उस स्थान को देख सकता है जहाँ कि उसने जन्म लिया था और जहाँ अब भी अन्धकार है। अभी उषाकाल है, वह रहस्य की उस फिलमिलाहट को देख सकता है जिसको कि वह पृथ्वी पर से देखा करता था। वह कहता है कि यह उसके भौं, कन्धों, वृक्ष और हृदय से निकलती है जिसका नवीनीकरण हो जाता है। इसके बाद वह इओस को कहता है कि उस अंधकार को चीरते हुए उसके गाल लाल होते जाते हैं। वह उषा देवी है और अपोलो अपने सूर्य-रथ पर प्रकट होता है, उसी प्रकार उसके गाल लाल होते जाते हैं। यह कहता है कि उसके नेत्र जो इसके नेत्रों के इतने सन्निकट हैं, चमकदार बनते जाते हैं और ऐसे चमकीले हो जाते हैं कि रात के सितारों की चमक मन्द हो जाती है तथा वे धीरे-धीरे अदृश्य हो जाते हैं। यह सुबह की घड़ी है। अभी अपोलो का रथ तैयार न होगा—पर यह लगभग एक घंटे में तैयार हो जायगा। तथापि, ऐसी घड़ी में उषा-रथ के प्रचण्ड अश्व अपने मुक्त अयालों द्वारा अन्धकार को हटाना प्रारम्भ करते हैं और धुंधलेपन को रौंद कर छोटे-छोटे अग्नि-स्फुलिंगों में परिवर्तित कर देते हैं जिससे कि आसमान धीरे-धीरे आलोकित हो जाता है। टिथोनस इओस से कहता है कि उसके ये प्रचण्ड अश्व उससे प्रेम करते और इस बात के लिए अत्यन्त उत्सुक रहते हैं कि वे उसके शारीरिक भार को वहन करें (अर्थात् अपने ऊपर विठायें) जबकि वह, इसके पहले ही कि अपोलो सूर्योदय होने के लिए उसका अनुसरण करने की बात भी सोचे, रथ पर बैठती और आकाश-मार्ग से गुजरती है।

टिथोनस हर सुबह इओस से दोनों प्राणियों के जीवन के सम्बन्ध में बात करता और अपनी भेंट लौटा लेने को कहता। यह प्रत्येक सुबह यह कहने से वाज न आता कि वह अभी भी अत्यन्त सुन्दर है, साथ-साथ यह शिकायत भी करता कि वह इसे अमरत्व की भेंट को वापस लेने का वचन दिये बिना ही छोड़ देती है और जो अब इसके

कुछ भी काम का नहीं। लेकिन यह कहता है कि वह विपादयुक्त होकर जाती है क्योंकि उसके गालों पर आँसू होते।

टिथोनस इओस से पूछता ही रहता है कि क्या वह इसे 'अपने आँसुओं से सदा भयाक्रान्त ही करेगी और बहुत-बहुत पहले ही पृथ्वी पर जानी हुई इस कहावत को याद कर उसे काँपत होना पड़ेगा कि देवतागण कुछ भी वापस नहीं ले सकते; वे जो कुछ मरणशील प्राणियों को दें उन्हें अपने पास रखना ही पड़ता है; वापस देने की कोई गुंजाइश नहीं।

टिथोनस को मालूम है कि देवतागण स्वयं अपने-अपने उपहार को वापस नहीं ले सकते। फिर भी वह विभिन्न भावों के साथ इस प्रकार कहता ही रहा और विभिन्न दृष्टियों से उसके (इओस के) शारीरिक विकास को निरखता रहा। फिर उससे कहता है कि यह उसके केश-गुच्छ को देखता है जो उषा की पहली पड़ी में धुमिल रहते हैं। जब वह स्वयं परिवर्तित होती है तो वे भी परिवर्तित हो जाते हैं। यह कहता है कि यह उस लालिमा से दीप्त हो उठता है जो धीरे-धीरे उसके आविर्भाव के अवसर और उसके प्रवेश-द्वार को लाल रंग में रँग डालते हैं। उषाकाल में रथ में बैठ कर जाने के पहले प्रत्येक दिन जो वह इसे चुम्बन देती थी वह अप्रैल मास के अधखिली कलियों से भी अधिक कोमल होते थे। यह उसके धीमे स्वर में कथित प्रेमपूर्ण और आकर्षक शब्दों को सुनता जो इसे अपोलो द्वारा गाये हुए उस गीत की याद दिलाता जबकि ट्रॉय के बुर्ज आसमान में उठ आये थे।

अन्त में, टिथोनस पुनः उससे निवेदन करता है कि वह इसे मुक्ति दे। वह सदा नवयौवना और सौन्दर्ययुक्त रही है और अमर है। यह भी अमर है—किन्तु दोनों में कितनी असमानता है। यह कहता है कि उसकी गुलाबी छाया निर्मम है, उषाकाल की सारी जगमगाहट, सारा प्रकाश निर्मम है, इसी से इसके पैर काल के व्यतिक्रम से सिकुड़ गये हैं। उन्हें (पैरों को) ठंड मालूम पड़ती है जबकि यह उसके प्रवेश-द्वार पर पहुँचता है। यह पृथ्वी की ओर देखता है और पाता है कि मैदानों से उड़कर आने वाले



वाष्प इतना धुँधला होता है कि यह उन्हें मुश्किल से देख पाता है। इसे उन क्षेत्रों से ईर्ष्या होती है क्योंकि ये उन सौभाग्यशाली मनुष्यों के आवास के इर्द-गिर्द होते हैं जिन्हें मरण-शक्ति प्राप्त होती है। फिर वह उस वाष्प को देखता है जो खुशकिस्मत मृत मनुष्यों के समाधि-स्तूपों से उड़ कर आसमान में आता है और इसे उन समाधि-स्तूपों से ईर्ष्या होने लगती है। अब यह उससे (इआस से) अपने मुक्त करने और भूमि पर भेज देने की प्रार्थना करता है। यह कहता है कि सब कुछ देखती है, अतः वह इसकी समाधि को भी देख सकेगी। वह प्रत्येक सुबह को अपने सौन्दर्य की पुनः प्राप्ति करती रहेगी, जब कि यह अपने इस निवास को भूल जायगा जो तब तक शून्य ही रहता है जब वह चली जाती है और फिर बाद में दिन के समय अपने रुपहले पहियों वाले रथ के साथ लौटती है।

#### Detailed Study, Notes, Explanations, etc.

**Lines 1-4.** The woods decay.....dies the swan.

**Gist :—**Nothing in Nature lasts for ever. All vegetation decays (नष्ट हो जाते हैं) in the autumn. Even the long life of the swan has its close.

**Notes :—***The woods*—forest (वन). *Decay*—fall into ruin (विनष्ट होना). *Fall*—drop down (गिरना). *The vapours*—mists or fogs (कुहासा). *Weep*—let fall tears, mists imagined here as capable of weeping (आँसु गिराना). *Burthen*—burden; a heavy load (बोझ). *Man comes and tills the fields*—man comes and works in the fields. *Tills*—ploughs (कोड़ना-जोतना). *The Field*—open country (मैदान). *Lies beneath*—goes to the grave (कब्र में समा जाते हैं). *And after many a summer dies the swan*—It is a reference to the long life of the swan. The idea is that the swan enjoys a long period of existence on earth but ultimately dies. *Many a summer* here indicates many years of existence. *The swan*—the duck (राजहंस).

**Exp.** The woods decay.....dies the swan—These lines have been taken from *Tanu* by E. Sandeep, Kamalakar Mishra Collection, Varanasi.

begins by surveying the scenery about him and complains that he cannot die. He has every reason for saying it, because immortality, in his case, was certainly cruel. The original legend explained that Eos, goddess of the dawn, fell in love with this handsome young man. Being a goddess she should never have even thought of marrying a mortal. It was forbidden by Zeus, King of all the gods and goddesses. Eos, however, was a favourite with Zeus. She went to him, confessed to being in love with Tithonus, and begged Zeus to grant him immortality on earth so that he could always be with her. What she forgot to ask was eternal youth for him as well and eternal life. The request was granted and Tithonus grew older and older but he could not die. Every morning when she went to do her duty as the goddess of the dawn he complained of his misery because he could not die. The woods round him on earth fall into decay each succeeding autumn. Man comes and works in the fields until he too dies and is buried beneath the earth he has tilled. And then after many a summer dies the swan. It is only he himself who cannot die.

The lines are really rhythmical and beautiful. They act as a short prelude (भूमिका) to the entire poem. In these lines Tennyson has given the agony of Tithonus. These are beautiful expressions even though one of complaints.

Lines 5-10. Me only cruel immortality consumes.....halls of morn.

Gist :—Tithonus complains that immortality in his case, is cruel because he withers (म्लान होना) in the arms of Eos. He is like a white-haired shadow and is roaming (विचरण करना) like some one in a dream in the silent spaces of the East among the morning mists and the gleaming halls of morn.

Notes :—*Cruel*—hard-hearted (निष्ठुर). *Immortality*—eternal life (अमरत्व). Immortality, in his case, was certainly cruel.



He is literally consumed by immortality. *Consumes*—destroys (नाश करता है). *Wither*—decays and fades (विनष्ट होना, ग्लान होना). *In whose arms*—in the arms of Eos. *Arms*—close embraces (बाहुओं, आलिप्तन). *Here*—in the East where the dawn first appears. *Quiet*—calm (शान्त). *Limit*—The furthest edge; the home of Eos (सोमा, क्षितिज). The East is here called the limit of the world. *White haired shadow*—a very old man with white hair on his head. *Roaming*—wandering (विचरण करते हुए). *Far-folded mists*—mists that lie in folds far away in the eastern sky at dawn. *Gleaming halls of morn*—the palace in the East where Apollo lives (पूर्व का महल जहाँ अपोलो निवास करता है).

Exp. Me only cruel immortality consumes...halls of morn—

These lines have been taken from Tennyson's poem "Tithonus". Tithonus complains that immortality, in his case, is cruel because he withers in the arms of Eos. He grew older and older but he could not die. Every morning when she went to do her duty as the goddess of the dawn, he complained of his misery because he could not die. The woods round him on earth fall into decay each succeeding (आने वाले) autumn. Man comes and works in the fields until he too dies and is buried beneath the earth he has tilled (जोतना). After many a summer the swan also dies. It is only he himself who cannot die. Death will not consume him; it is immortality that consumes him. Tithonus describes himself pathetically as being a shadow of a man with very white hair, and says he is roaming like someone in a dream in the wide spaces of the East among the morning mists which are, as he says, folded in the distance; and the gleaming (जगमगाते हुए) halls of morning by which he means Apollo's palace in the East. Man is afraid of death. But here Tithonus is weary of immortality.

The poet perhaps means to say that it is the fear of death that makes a life worth living. A long life, devoid of youth, is

simply an existence. Such life is very dull indeed. Tithonus complains that immortality, in his case, is cruel because he (like an autumn leaf) withers in the arms of Eos. "Immortal age beside immortal youth"—nothing can be more tormenting (अपेक्षक) than this. Tithonus was granted eternal life; but Eos had forgotten to ask eternal youth for him. So he withers (like the autumn leaf) in her arms. Tithonus complains that he is being consumed by time, not by mortality. He is only wasting away; he will never die. Old age is a tyrant who forbids all the pleasures of youth. Tithonus describes himself pathetically as being a shadow of a man with very white hair.

The lines reveal Tennyson's excellent and sustained mastery of language.

LINES 11-14. Alas !.....God.

Gist :—Tithonus reminds Eos that he was once a beautiful young man whom she chose to marry. Now he is but a shadow of himself. When she made him her chosen beloved, he felt he was nothing less than a God.

Notes :—*Grey*—grey here suggests an old man. *Once a man*—he who was once a beautiful young man. *Glorious*—beautiful; very fine. *In his beauty*—in his native beauty. *And thy choice*—and in your choice; you chose him because he was beautiful. *Who madest him thy chosen*—he was the man whom you chose to marry.

Exp. Alas !.....God—In these lines Tithonus at first remembers his past life and compares it with his present existence. In his past life he was a beautiful young man. When Eos made him her chosen beloved, he felt he was no less than a God. What Tithonus here suggests is that the greatest pleasure of life is love and youth. The heart of him who receives true love is a paradise on earth; he has God in himself, for God is Love. Love is an image of God, and not a lifeless image.



but the living essence of the divine nature which beams (मुसकालो है) full of all goodness.

LINES 26-47. I ask'd thee..... how they give.

**Gist** :—Tithonus says that he asked Eos to give him never-ending life and she granted that with a smile—the sort of smile rich men produce when they do not mind how much they give.

**Notes** :—*Asked*—requested. *Immortality*—exemption from death and annihilation (अमरता). *Grant*—to allow. *Asking with a smile*—granting with a smile.

**Exp.** I asked thee.....how they give—In these lines Tithonus remembers with gratitude (कृतज्ञता) the generosity (उदारता) of Eos. Men of the noblest dispositions (स्वभाव) think themselves happiest when others share their happiness with them. Tithonus compares Eos to a rich and generous man. Riches without charity are nothing worth. They are a blessing only to him who makes them a blessing to others. Eos had riches in the sense that she was a celestial (दिव्य) lady. She could bestow on Tithonus whatever gift she liked. In this instance, she bestowed upon him the gift of immortality—which was his prayer. Tithonus gratefully recalls that she granted his prayer with a smile—the sort of smile rich men produce when they do not mind how much they give. Time cannot erase (मिटाना) these things from Tithonus' memory, and the generosity of Eos has kept her enshrined (प्रतिष्ठित) in his heart.

We often hear of the magical influence of poetry. The expression in general means nothing; but applied to Tennyson it is appropriate. "With a smile like wealthy men who care not how they give"—these are words of enchantment (वशीकरण, सुख कर देने वाले). The moment we try to change the structure (गठन) of the sentence, the whole effect is destroyed. It is for this reason that Tennyson's place has been assigned among

the greatest masters of the art of poetry. The poetry of Tennyson cannot be comprehended (समझा जाना, समझ में आने योग्य) or enjoyed, unless the mind of the reader co-operates with that of the writer. He does not paint a finished picture. He sketches, and leaves others to fill up the outline.

LINES 18-21. But thy strong Hours.... immortal youth.

Gist :—Tithonus says that he was granted immortality. But Father Time was annoyed at the idea of anyone being made immortal on earth. So he took his revenge on him and kept him alive, like a living-dead, in the company of youth.

Notes :—*The hours*—the three daughters of Zeus and Themis. Here it means Time (काल, समय). *Indignant*—angry and disdainful. Tithonus' immortality was a sort of challenge to Father Time. *Worked*—influenced by acting upon (क्रियात्मक रूप से प्रभावित किया). *Their will*—the will of Father Time. 'Will' (शक्तिमान् समय की शक्ति) here means power. *Beat me down*—destroyed (विनष्ट कर देना); *Marred*—impaired my youth (मेरे यौवन को बिगड़ कर दिया). *Wasted*—diminished gradually (शून्य-शून्य: क्षीण किया). *Maimed*—crippled, impaired; disfigured (कुचल दिया; विनष्ट कर दिया). *To dwell*—to live (निवास करना). *In presence of*—in the company of; (उपस्थिति में, सामने). *Immortal youth*—youth that is immortal (अमर यौवन). *Youth*—here it means young woman; youth refers to Eos ('youth' का तात्पर्य यहाँ नवयुवती से है। यहाँ यह 'Eos' की ओर संकेत करता है). *Immortal*—deathless (अमर).

Exp. But thy strong Hours..... immortal youth—These lines have been taken from Tennyson's poem "Tithonus." Tithonus was granted immortal life; but Time himself was annoyed (नाबुख था) at the idea of anyone being made immortal on earth. So he took his revenge (वदला, प्रतिशोध) on him. He spoiled (बिगड़ कर दिया) everything for him and wasted his body. Although he could not kill him, he left him crippled to live in his wife's presence of immortal youth.



In these lines Tennyson suggests that one can even conquer death but not the influence (प्रभाव) of Time. The idea is that Time can devour (निगल जाना, विनाश कर देना) or eat up everything. Time can do what he likes. Tithonus was granted immortal life but could not maintain an immortal youth. Father Time was exasperated (क्रुद्ध हुआ, उत्तेजित हुआ) at Tithonus' immortality (अमरत्व). His immortality was a sort of challenge (ललकार) to Father Time. So he exercised his utmost power upon him. He impaired Tithonus' youth, diminished his strength and spirits by slow degrees and finally made it hard for him to move about. He could not entirely (पूर्णतया) destroy him; but he left him crippled to dwell in the company of immortal youth.

**Critical notes :—**The "strong hours" might be Time himself who was annoyed (रंज) at the idea of anyone being made immortal on earth. So they worked their wills on him : they beat him down i.e., they made it hard for him to move about and keep even moderate youth (सामान्य यौवन). They spoiled everything for him, and wasted his body. The meaning of the lines is quite easy to understand (समझने में बिलकुल आसान). The poet says that although Time could not kill him, he left him crippled to live in his wife's presence which was of course, the presence of an immortal youth (शाश्वत यौवन की उपस्थिति).

Tennyson's poetry is the music of thought, conveyed (कही गयी) to his readers in the music of language. These lines reveal (प्रकट करता है) that Tennyson knew the art of employing words (शब्दचयन की कला) in such a manner as to produce an illusion (माया, छल, इन्द्रजाल) on the imagination (कल्पना)—the art of doing by means of words, what the painter (चित्रकार) does by means of colours.

**Lines 22—28.** Immortal age... to hear me ?

**Gist :—**Tithonus draws a picture of Tithonus himself. He

is 'immortal age' but she 'is immortal youth'. He is just ashes.

**Notes :—***Age*—here it means old age (यहाँ वृद्धावस्था को बोधित है). *Immortal age beside immortal youth*—hideous old man by the side of a beautiful young woman (सुन्दर नवयुवती की बगल में भयानक, कुरूप बुढ़ा). *And all I was, in ashes*—and left me with all my pristine beauty and vigour decayed and destroyed (मेरे शक्ति-सौन्दर्य को विनष्ट कर दिया). *Make amends*—do something to pay for or make good the harm done to me (मेरी क्षति को पूरा की). *Close over us*—very near to us (हमलोगों के अत्यधिक निकट). *The silver star*—the planet Venus or the Morning Star, the pioneer of the dawn (शुक्र तारा, सुबह का तारा). *Thy guide*—your guide; the star which leads or shows the way (तुम्हारा पथ-प्रदर्शक; वह तारा जो पथ-प्रदर्शन करता है). *Shines*—is reflected (चमकता है). *Tremulous*—nervous; shaking; trembling (काँपता हुआ, चंचल). *That fill with tears*—that have become full of tears (वह आँसुओं से भर गया है). *To hear me*—to hear me complain of my miserable existence (मेरी दुखगाथा सुनना).

**Exp.** *Immortal age.....to hear me ?*—These lines have been taken from Tennyson's poem "Tithonus". Tithonus goes on complaining and drawing a picture of himself. He was immortal age but she was immortal youth. He was just ashes. He then asks her whether her love and youthful beauty (यौवन का सौन्दर्य) will make up to him even though the silver star he can see in the sky is close to them. It shines in her nervous (चंचल) eyes that fill with tears when she hears him complain.

Tithonus is fed up (ऊब गया है) with his immortality. His tragedy (दुखमय जीवन) is heightened by the fact that with his hideous (भयानक, डरावना) appearance (शकल, चेहरा, आकृति) he has never to dwell in the company of immortal youth. Old age is a tyrant (निरंकुश, स्वेच्छाचारी) which forbids the pleasures (आनन्द) of youth. Tithonus asks Eos whether her love and youthful beauty will make any compensation (क्षतिपूर्ति) to him. Then



is very little time left for them. The morning star that is the guide of Eos is very near to them. It is reflected in her nervous eyes that are filled with tears when she hears him complain. Eos is the goddess of dawn. Now that there is very little time left for daybreak (उपाकाल), Tithonus asks Eos whether she could do anything for him to relieve (मुक्त करना) him of his miserable existence (दयनीय अवस्था).

"Immortal age beside immortal youth": This is the language of great poetry. One merit (खूबी, विशेषता) of poetry few persons will deny (अस्वीकार करेंगे); it says more, and in fewer words, than prose. Tennyson not only bewitches (आकृष्ट करता है) the reader by his melody (गीत) but also dazzles him by his polished style (सैजी हुई शैली). As a word-painter (शब्द-चित्रकार) of typical English scenery, as the exponent (व्याख्या करने वाला, अर्थ-प्रदर्शक) of the simple emotions (सरल भावनाओं, अनुभूतियों) of everyday life, he holds a treasured (मूल्यवान) and honourable place.

Lines 27-31. Let me go.....meet for all.

Gist:—Tithonus asks Eos to take back her gift. He asks why one should be immortal when the rest of mankind is mortal.

Notes:—*Take back thy gift*—take your gift of immortality (which you have bestowed upon me) back (अपने अमरत्व के वरदान को वापस ले लो). *To vary*—to be different from; to be altered; to deviate from (भिन्न होना). *Kindly*—natural (स्वाभाविक); belonging to the kind or race; of the same kind or nature with himself. *Race*—the human family (मानव-परिवार). *Race of men*—mankind in general (मनुष्य-जाति). *Pass beyond*—to go further than (आगे बढ़ जाना). *The goal*—the end (लक्ष्य). *Ordinance*—that which is ordained by authority (अध्यादेश; मर्यादा). *The goal of ordinance*—the limit where everyone should pause (प्रत्येक व्यक्ति की गति-सीमा). *Pause*—stop (ठहराव, विराम). *Meet*—proper; appropriate (उचित).

Exp. Let me go.....meet for all—These lines have been taken from Tennyson's poem "Tithonus". Tithonus is really very sorry this immortality has ever been granted to him. He asks why any man should expect to be different from the rest of mankind or be allowed to go further than the limit where every one should pause. This is the most proper thing for everybody—to face death when it comes.

Tithonus here welcomes ( स्वागत करता है ) death. He thinks that it is impossible ( असंभव ) that anything so natural, so necessary ( आवश्यक ), and so universal ( सार्वभौमिक ) as death, should ever have been designed by Providence ( परमेश्वर ) as an evil to mankind. He thinks that the most proper thing for everybody is to face death when it comes. To him the idea of death is something superlatively ( सर्वोत्तम रूप में ) grand and consoling ( सांत्वनादायक ). Death is but a passage ( रास्ता ) out of a prison ( जेल ) into a palace; out of a sea of troubles into a heaven of rest.

These lines prove that Tennyson's style is always polished ( संजी हुई ), graceful, and musical ( संगीतमय ). He is a master in the art of using the right word in the right place. He has much of Milton's sublimity ( परिपक्वता ) of thought and diction. His philosophical intellect ( दार्शनिक बुद्धि ) combined with intense emotion, finds expression in these lines :—

"Why should a man desire in any way  
To vary from the kindly race of men  
Or pass beyond the goal of ordinance  
Where all should pause, as is most meet for all!"

LINES 32-36. A soft air.....heart renew'd.

Gist :—Tithonus and Eos are high up in the eastern sky some where because he notices that the soft wind acts like a fan and moves the clouds slightly apart—enough for him to look down on the place where he was born and where it is still dark. Now, it is early dawn; he can see that glimmer



of mystery he used to see from the earth; he declares it comes from her brows, her shoulders, her bosom and her heart, which becomes new.

**Notes :—***Soft*—mild (मन्द). *Fans*—removes (by waving a fan) (हटाता है, दूर करता है). *Fans the cloud apart*—removes the clouds (बादल को हटाता है). *Glimpse*—a hurried view (झलक). *Dark world*—here it refers to the earth (यहाँ पृथ्वी की ओर संकेत है). *Mysterious*—weird; supernatural (रहस्यमय, अलौकिक). *Glimmer*—glimmering twilight (धूमिल संधिप्रकाश), *glimmer* means faint light, feeble rays of light (धूमिल प्रकाश). *Steals*—gradually radiates from.

**Exp.** A soft air.....heart renew'd—These lines have been taken from Tennyson's poem 'Tithonus'. This passage describes the gradual appearance of the dawn (उपाकाल). First, through a break in the cloud, Tithonus sees a glimpse (झलक) of the earth. Then the veil (पर्दा) of weird (धूमिल), glimmering twilight (संधिप्रकाश) is withdrawn, and the dawn, pure and fresh, begins to reveal (प्रकट करना) itself. Soon the eastern horizon grows red and bright, though still the stars are visible (दिखलायी पड़ते हैं), till at last the dawn appears and day is begun.

The poet describes the dawn. Nature has appointed the dawn as a bridge to pass us out of night into day. The brightness (चमक) of dawn gives gladness to the fields, colour to the flowers and cheerfulness (आनन्द) to all the creatures under the sun. All nature smiles (मुस्कराता है) and the whole world is pleased. The morning hour has gold in its mouth (प्रातःकाल आनन्द का समय है).

Tennyson's popularity (प्रसिद्धि, लोकप्रियता) is based mainly upon his delicate power as an artist. Among the elements (तत्त्व) of this power may be mentioned [a] a minute observation (युक्तम पर्यवेक्षण) of Nature, which furnishes (देता है) him with a store of poetic description and imagery; [b] an exquisite precision in the use of words and phrases; [c] the picturesqueness

(सौन्दर्य, दृढ़ता, वैचित्र्य) and the aptness of his similes (उपमा); [d] an evidence of the common place; [e] his use of repetition and assonance; [f] the expressive harmonies of his rhythm; and [g] the subtle melody of his diction.

“Once more the old mysterious glimmer steals  
From thy pure brows, and from thy shoulders pure,  
And bosom beating with a heart renew’d.”

In these lines we notice Tennyson's unequalled power (अतुलनीय शक्ति) of finding single words to give at a flash, as it were, an exact picture.

LINES 37-42. *Thy cheek begins.....flakes of fire.*

Gist :—Tithonus says that the eyes of Eos (the dawn-goddess) are so bright that they make the brightness of the night-stars become paler and gradually become invisible. He describes Eos as driving a rose-coloured chariot drawn by white horses. He requests Eos to break through the veil of darkness and bring in the dawn.

Notes :—*Thy cheek begins to redden through the gloom*—soon the eastern horizon gets red and bright (पूर्वी क्षितिज शीघ्र ही लाल और चमकीला हो जाता है). *Thy sweet eyes close to mine brighten slowly*—poetic expression, meaning the morning melts the darkness and the flaky darkness breaks within the east (यह काव्यात्मक अभिव्यक्ति है; तात्पर्य है, सुबह होते ही अंधकार का विनाश हो जाता है). *Ere—before* (पहले). *Blind the stars*—extinguish the stars (तारों को बुझा दो). *The wild team*—the horses that draw her chariot (उसके रथ के घोड़े). *Yearning for thy yoke*—the horses impatiently waiting for her bodily weight (उसके रथ के घोड़े उसे दो ले चलने के लिए व्यग्रता से इन्तजारी करते हैं). *Shake the darkness*—remove the darkness (अंधकार को हटाते हैं). *Manes*—the long hair flowing from the neck of horses (घोड़े के कंधे पर के झवेरे बाल, अयाल). *Beat*—break into pieces (टुकड़ों में तोड़ना). *Twilight*—the faint light before sunrise (सूर्योदय के पहले का धूमिल प्रकाश); here it suggests partial darkness. *Flakes*—a very small loose mass; as, flakes of snow (परत, तह, बर्फ का



दुकड़ा). *Fire*—(अग्नि). Fire suggests that the eastern horizon grows red and bright (यहाँ तात्पर्य यह है कि पूर्वी क्षितिज अग्नि की तरह लाल और चमकीला हो रहा है).

**Exp.** *Thy cheek begins.....flakes of fire*—These lines have been taken from Tennyson's poem "Tithonus". This passage describes how the dawn begins to reveal itself. The goddess of dawn is represented by the poet as driving a rose-coloured chariot (रथ) drawn by white horses. In these lines Tithonus tells Eos that she is the goddess of the dawn and her cheeks will begin to redden as Apollo appears in his sun-chariot. He tells her that her lovely (सुन्दर) eyes, so close to his own, begin to get brighter actually before they begin to obscure (छिपाना) the stars. Her eyes are so bright that they make the brightness of the night-stars become paler which gradually (क्रमशः) become invisible (अदृश्य). At the moment of dawn the wild horses belonging to the dawn-chariot begin to shake (हटाना) the darkness from their loosened manes (अयाल) and to beat the semi-darkness into little bits of fire as the sky becomes gradually lighter. Tithonus tells Eos that these wild horses of hers love her and impatiently (व्यग्रता से) wait for her bodily weight (शारीरिक भार) as she steps into the chariot and drives across the sky before Apollo even thinks of following her for the sunrise.

These lines suggest that the veil of twilight is withdrawn, and the dawn, pure and fresh, begins to reveal itself. Soon the eastern horizon will grow red and bright and the dawn will appear and day will begin.

For minute observation (सूक्ष्म पर्यवेक्षण) and vivid (विविध) painting of the details of natural scenery Tennyson is without a rival. Every phase of Nature is painted by him with the accuracy (शुद्धता) of a scientist and the skill of a good artist. His poetry abounds in fine description of the glows and glories of Nature. Tennyson does not feel, like Wordsworth, that

Nature is alive (जीवित). Nor does he sing like Shelley, that Nature is the revelation of the spirit of Love. To him Nature is a realm of beauty (सौन्दर्य-साम्राज्य). He has described Nature as a background for the ever-changing (सतत-परिवर्तनशील) feelings and emotions of the human heart. So long as purity and loftiness of thought expressed in perfect form have power to charm, Tennyson's poetry will remain a possession for ever.

LINES 43-45. Lo ! ever thus.....on my cheek.

Gist :—Tithonus tells Eos that at each day-break she is still more beautiful and complains that she leaves him without giving him an answer to his prayer of taking back the gift of immortality. But, he says, she goes sadly because her tears are on his cheek.

Notes :—*Lo !*—look ! (देखो). *Ever*—at each day-break (प्रत्येक प्रातःकाल के समय). *In silence*—without proclaiming it loudly (शान्ति से). *Departest*—depart; leave (बिछुड़ना).

Exp. *Lo !.....on my cheek*—These lines have been taken from Tennyson's poem 'Tithonus'. This short stanza is pathetic (कारणिक) if one looks right into its meaning. Tithonus asks Eos, every morning, to take back her gift (उपहार, वरदान). He cannot resist (रोकना) telling her each morning that she is still more beautiful, and complains that she leaves him without promising to take back the gift of immortality for which he was no longer any use. But, he says, she goes sadly because her tears are on his cheek.

In these lines Tithonus complains to his wife Eos that her love for him is of no use (व्यर्थ, निरर्थक). He begs her to take back her gift. He is sorry she does not even give any answer to his prayer although he notices her to be very sad with tears in her eyes.

The chief merit of Tennyson's poetry lies in the immediate effect it produces on the mind of the reader. His poetry is a fine efflorescence (फूल फूलना, फूलने का समय) of fine flowers.



"Before thine answer given departest, and thy tears are on my cheek". A lovely expression! Love is loveliest when embalmed (सुगन्धित किया हुआ) in tears. It is a line of finished beauty. Perhaps no poet ever more truly sang 'because he must' than Tennyson. He was essentially a lyrical (गीतिकार) poet.

LINES 46-49. Why wilt thou.....recall their gifts.

**Gist** :—Tithonus asks Eos whether she will always frighten him with tears and make him tremble when he remembers a saying he learnt so long ago on earth that the gods themselves cannot take back their gifts.

**Notes** :—*Scare*—frighten (डराना). *A saying*—A maxim, a proverb (एक कहावत, एक लोकोक्ति). *In days far off*—long ago (बहुत पहले). *The gods themselves cannot recall their gifts*—the gods themselves cannot take back their gifts, what they give to mortals, the mortals must keep (देवता अपने वरदान को वापस नहीं ले सकते हैं; जो कुछ वरदान वे जोवधारियों को देते हैं उसे उन्हें सुरक्षित रखना चाहिये). There is, here, a reference to Agathon's lines, quoted by Aristotle (Eth. N. VI. 2, 6) meaning 'For just one thing even God lacks—to make undone whatever has been accomplished.' Cf. also Horace, *Odes*, iii. 29, 45-48.

**Exp.** Why wilt thou.....recall their gifts—

These lines have been taken from Tennyson's poem 'Tithonus'. Tithonus asks Eos, every morning, to take back her gift. Tithonus is sorry that she does not give him any reply. Looking charming, she leaves him with tears in her eyes. The tears frighten Tithonus. He says that her tears may mean that the proverb which he had learnt ages ago viz. 'Even Gods cannot take back their gifts' is true. Whatever the Gods give to mortals, the mortals must keep; there is no handing anything back. Tithonus trembles at this idea.

Tennyson is both an objective (बाह्य पदार्थ विषयक) and a subjective (चेतना सम्बन्धी) poet. The lyrical and subjective genius of Tennyson. B. PTX.—4

nyson finds an expression in the exhibition of single moments of passion and stress, as governing the character and activities of an individual. The objective genius of the poet finds a suitable (उचित) expression in the representation of characters that brings out the complexity of human life.

LINES 50-63. *Ay me !.....towers.*

**Gist :—**Tithonus feels so different now that he can hardly believe that he was the same person who in the past watched her. He tells her that he used to watch her curls, dim in the first moments of dawn. He glowed with red that slowly crimsoned her presence and her portals. He heard her whispering words of love and charm which made him think of a song he heard Apollo sing while Troy's towers rose up in the mist.

**Notes :—***Ay me !—*ah for me ! (आह ! मेरे लिये), *alas* for me. *With what another heart and with what other eyes I used to watch—*with what different feelings and looks I used to watch (कैसे विभिन्न भाव तथा दृष्टि से मैं देखा करता था). *In days far off—*long ago (बहुत पहले). *If I be that watched—*I feel so different now that I can hardly believe that I am the same person who used to watch (अब मैं इतना बदल गया हूँ कि आज मुझे विश्वास नहीं होता कि मैं वही व्यक्ति हूँ जो पहले उस तरह देखा करता था). *Lucid—*clear (स्पष्ट), *distinct*. *Outline—*here it means 'halo' (प्रमाण्डल). *Dim curls—*the light clouds in the eastern heavens (आकाश में पूर्व की ओर हलके बादल). *Kindle—*kindling i.e. burning (जलते हुए). *Rings—*circles (प्रमाण्डल). *Mystic change—*the strange change of the dim twilight into rosy dawn (प्रभातकाल के अवसर पर धूलि बेला की अपूर्व चमक). *Glow—*(very shine (चमकना). *Crimsoned—*reddened (रक्त वर्ण का). *Thy presence—*everything round about you (तुम्हारे निकट की सभी चीजें). *Portal—*a small gate, an entrance (छोटा प्रवेश-द्वार, दरवाजा). *Dewy—*warm—moderately hot (सामान्य रूप में गर्म). *Balmier—*softer (कोमल). *Half-opening buds of April—*buds of April that were half-open (वसंत की अथलुली कलियाँ). *And could hear.....whispering*



*sweet*—I heard you whispering to me strange and delightful words that I could not fully comprehend (मैंने तुम्हारे आश्चर्यजनक तथा आनन्ददायक शब्दों के अस्पष्ट उच्चारण को सुना जिसे मैं मलौ भाँति समझ न सका). *While.....towers*—while Troy's towers rose up in the mist. Tithonus, being the son of Laomedon, king of Troy, may be supposed to have been present when Neptune and Apollo, who had been condemned by Zeus to serve Laomedon for one year, built the walls of Troy or Ilion. Classical myths say that the stones of the wall were charmed into their places by the sweet sound of Apollo's lute; (जबकि Troy के मीनार आकाश को चूम रहे थे उस समय संभवतः Troy के राजा Laomedon का पुत्र Tithonus विद्यमान था; Zeus के द्वारा शापित Neptune और Apollo तब एक साल के लिए Laomedon की सेवा में, अर्थात् Troy की दीवार बनाने में संलग्न थे). *Ilion*—a city of Troy, so named after Ilus, one of its kings.

**Exp.** Ay me ! ....into towers—These lines have been taken from Tennyson's poem 'Tithonus'. 'Tithonus feels so different now that he can hardly (सुरिक्ल से) believe that he was the same person that once watched Eos driving her rosy (गुलाबी) chariot drawn by white horses. Then he says he used to watch her curls (धुँगराले बाल) which changed as she herself changed. He tells her he glowed (चमकता था) with the red that slowly turned everything round about her including her portals (दरवाजा, प्रवेश-द्वार) into red. The poet means to say that he lay down by the portal or by the door that led from or into their home in the sky. The kisses (चुम्बन) she gave him before she set out in her chariot each day at dawn were softer than buds of April that were only half-open. He heard her whispering words of love and charm which made him think of a song he heard Apollo sing while Troy's towers rose up in the mist.

In these lines Tithonus is reminding (स्मरण करा रहा है) Eos of the early days of their marriage. The lines also depict (चित्रण करता है) the coming of the dawn. First, the little cirrous clouds

(बालों के गुच्छों की आकृति का बादल) kindle into sunny rings; then there is the strange, brightening of the dim twilight into rosy dawn. The veil twilight is withdrawn, and the dawn, pure and fresh, begins to reveal itself. Soon the eastern horizon grows red and bright, though still the stars are visible, till at last the dawn appears and day is begun.

These are difficult lines. Tennyson gives no exact descriptions (वर्णन) and makes no attempt (प्रयास) for classification (वर्गीकरण). But he is keenly alive (उत्कट रूप से चैतन्य) to the mystery, the beauty, the poetry of his subject. His words are full of vivid (विशद) suggestions, striking out their impression on his readers mind. The thought is imaginative (काल्पनिक) and the appeal is made to the senses. Such a passage is delightful to the ear (कर्ण-प्रिय) from its music, and delightful to the eye from the pictures it calls up. His fanciful (काल्पनिक) thought and his pictorial sketches stand out perfectly and clearly.

LINES 64-71. Yet hold me.....happier dead.

Gist :—Tithonus, again, begs Eos to release him. Immortal age cannot dwell beside immortal youth.

Notes :—*Yet.....East*—Do not for ever hold me in your embrace (सदा के लिए मुझे अपने आलिङ्गन में आबद्ध न करो). *In thine East*—in your embrace (तुम्हारे आलिङ्गन में). Eos (or Aurora) is the goddess of dawn which first makes its appearance in the East. *How.....mine?*—the old natural sympathy between us must die out through the change wrought upon me by old age (बृद्धावस्था ने मुझमें जो परिवर्तन कर दिया है उसके कारण हमारे बीच पुरानी स्वामयिक सहानुभूति का अन्त हो जाना चाहिये). *Coldly.....bathe me*—Your rosy shadows are cold; no longer, as in my youth, do I feel my blood glow with thy glow (तुम्हारी गुलाबी छाया शीतल है। जबानों के रूखों में तुम्हारी चमक मेरे अन्दर चमक पैदा करती थी; आज वह बात नहीं). *Rose shadows*—this may mean the clouds at dawn (प्रभातकालीन बादल). *Cold are all thy lights*—all the lighting of the dawn is cold.



(प्रभात के प्रकाश मन्द पड़ गये हैं). *Glimmering*—appearing faintly (अस्पष्ट दिखलायी पड़ना). *Thresholds*—portals, doors or entrances (प्रवेश-द्वार). *The Steam*—the vapours drawn up from the earth at dawn (सुबह के समय धरती से निकलता हुआ वाष्प). *Floats up*—rises upwards (ऊपर की ओर उठता है). *From those dim fields*—from the fields so dim that he can hardly see them (खेतों से वे इतने दूर हैं कि उन्हें वह सुरिकल से देख सकता है). *Grassay barrows*—grave-mounds (कब्र-टूहा).

**Exp. Yet hold me not.....happier dead**—These lines have been taken from Tennyson's poem 'Tithonus'. In these lines Tithonus says that the old natural sympathy between him and Eos must die out through the change wrought upon him by old age. Immortal age cannot dwell beside immortal youth. Eos has kept young and beautiful and can never die. Neither can Tithonus—but what a difference there is between them! He says the clouds at dawn are cold, all the lighting of the dawn is cold; so are his feet wrinkled (सिकुड़े हुए) with age. They feel cold whenever he goes upon her portals. The picture here is that of Tithonus standing at the entrance of the home of the goddess. He looks out over the earth and notices the mist floating up (तैरता हुआ) to the sky from the fields so dim that he can hardly see them. He envies (ईर्ष्या करता है) those fields because they are the homes of happy men who have the power to die.

Many similar passages from 'Tithonus' are among the world's masterpieces of artistic (कलात्मक) nature-description (प्रकृति-वर्णन). Tennyson is a master of pure landscape (प्रकृति-सुषमा). A little reflection (प्रतिच्छाया) will show that Tennyson's poetry is (1) an inspired utterance, (2) that it is a record of keen observation, and (3) that it is full of artistic expressions. In other words, his poetry is an artistic expression of a beautiful inspiration and keen observation (सूक्ष्म पर्यवेक्षण). These lines prove it.

LINES 72-76. Release me.....silver wheels.

Gist :—Tithonus asks Eos to release him and restore him to the ground.

Notes :—*Release.....ground*—free me from my bondage of immortality and give me back death and burial in the earth from which I sprang (मुझे अमरत्व के बरदान से मुक्त कर दो तथा मुझे मृत्यु एवं धरती पर कब्र दो जिससे मैं उत्पन्न हुआ हूँ). *Thou.....morn by morn—* you will renew your beauty morning by morning (प्रत्येक प्रातःकाल तुम्हारा सौन्दर्य निखरता जायगा). *I earth in earth—* I turned to dust in my grave (मैं कब्र में जाकर मिट्टी में मिल गया). *Forget these empty courts—* I shall forget this home of mine, which remains empty when you go out (मैं अपने इस घर को जो तुम्हारे जाने के बाद खाली रहता है, भूल जाऊँगा). *And thee returning on thy silver wheels—* And return in your chariot with its silver wheels later on in the day (और चाँदी के पहियों वाले अपने रथ पर बाद में दिन में लौट आते हो). *Silver wheels*—the chariot of the grey dawn is represented as silver; just as the chariot of the bright sun is golden (उषा काल की लालिमा के रथ को चाँदी के समान अंकित किया गया है, ठीक उसी तरह जिस तरह चमकीले सूर्य के रथ को स्वर्णिम (सुनहला) बताया गया है).

Exp. Release me.....silver wheels—These lines have been taken from Tennyson's poem 'Tithonus'. Tithonus complains (शिकायत करता है) that she will renew (पुनः नवीन करेगी) her beauty every morning because she is its goddess—but he only wants to be buried—and to forget. In these lines he asks Eos to release him and send him back to the earth (पृथ्वी पर स्थापित करना). He says she sees everything; so she will be able to see his grave. She will renew her beauty morning by morning while he will forget this home of his, which remains empty (खाली) when she goes out and returns in her chariot with its silver wheels later on in the day.

This poem is, in some sense, has a dramatic (नाटकीय) quality. It is spoken by another mouth than the poet's; the occasion



(अवसर) of its utterance is one that illustrates and emphasises (जोर देता है) the character of the speaker. For visible (दृश्य) grandeur (मन्यता) and astonishingly (आश्चर्यजनक) compact expression, there is no blank-verse poem, equally restricted as to length, that approaches Tithonus. The poem is also remarkable for opulent (समृद्ध) and powerful word-painting, combined with great imaginative luxuriance (कल्पना-शक्ति के ऐश्वर्य). The stanzas follow one another in a sort of processional pomp, as the readers' fancy travels through scene after scene of Tithonus' description of the dawn and its goddess.

**Critical appreciation :—**Tithonus' originates from the story told in the Homeric *Hymn to Aphrodite*. Tithonus, according to the fable, was loved by Aurora (also called Eos), the goddess of the Dawn (उषा-देवी) who, at his request, made him immortal. Since, however, he had omitted to ask for the perpetuation of his youth and beauty, he grew more and more old and decrepit (जराग्रस्त, निर्बल) till, life becoming insupportable (अवहनीय), he prayed Eos to "take back her gift". As he could not die, the goddess changed him into a grasshopper (शलभ, किंगुर). The first thing one might notice is the metre and the fact that there are no rhymes. The metre is definitely iambic pentameters suitable for poems about Greek mythology. There are a few bad lines from the metrical point of view, but not many. The first line is really rhythmical and truly iambic. So is the fourth. Here both lines are scanned :

The woods| decay, |the woods| decay| and fall

And aft|er man|y a sum|mer dies| the swan.....

Tennyson has composed this poem admirably. He could have chosen other ways. He could have written the story more or less as Homer wrote it. He might have written it in the form of a dialogue (कथोपकथन) between husband and wife. He might have gently upbraided (डंटा, झिड़का) her; she might have

been full of regret at her forgetfulness (भुलकइपना) when she asked Zeus to allow Tithonus only to live an unending human life. What Tennyson has missed—or, at least, what he has not added—is any mention of the fact that Eos made a mistake. It is Tennyson who has made a literary mistake because Tithonus insists that he asked Eos to grant him immortality in an earthly sense (पार्थिव अर्थ). No, that is wrong—at least, if Tennyson is right, Homer is wrong. Eos had no power to grant him immortality. That was why she went to Zeus who, no doubt, realized that she should have asked for eternal youth (शाश्वत यौवन) at the same time. The story—as a piece of mythological fantasy—keeps to the one path, that of Tithonus; there is nothing of Eos in it so far as dialogue is concerned.

There is something dignified about the complaints of this unfortunate human being. By the way, the line “or pass beyond the goal of ordinance (विधि, अध्यादेश)” is a bad pentameter. The word is ‘ordin’nce’, not ‘ordinance’. Yet, forrhythm—and expression—it is not easy to be loftier than in “And shake the darkness from their loosen’d manes, and beat the twilight into flakes of fire”. - Those are wonderful lines. The only weakness in this really strong poem lies in the fact that if we, the readers, know nothing of the Homeric story of Tithonus and Eos, we might not understand the entire situation; yet, on the other hand, much of it is very clear. Another weakness (कमजोरी) is that the name of Eos is withheld; only that of Tithonus appears in the title. Fantastic (because it is mythological) though the poem is, there is a consistency in it we can afford to admire. Tennyson set out from the beginning (शरम्भ) to make Tithonus do all the talking; he has been true to that idea right through the poem. It is a poem of beautiful expression even though one of complaints. *Beautiful grumbling*, one might call it.



'Tithonus' takes high rank in the quasi-dramatic division of Tennyson's poetry, though it does not attempt to depict (चित्र खींचना) so much the characteristics of the individual as the special circumstances in which he is placed. Tithonus is one of the poet's most highly finished productions, and is remarkable for its purity of tone, its musical rhythm, and simple beauty of style.

## MY LAST DUCHESS

ROBERT BROWNING

**Biographical Sketch :—**Robert Browning was born in London in 1812. His education was not of the highest quality at the small school in Peckham where he stayed until he was fourteen; but in his father's study he found much worth reading. Also, he took lessons from a French tutor. There was an idea of his becoming a musician, but he was wise not to take it up as a profession. Instead, he was determined to make poetry and poetry alone his life-work. In 1834, when he was twenty-two, he visited Russia, mainly to improve his mind and extend his experience. Four years later he made the first of many visits to Italy. Whether seeing Russia really influenced him is doubtful, but there is no doubt about Italy. His later work was greatly influenced by his love for, and wide knowledge of, Italy. Also, as he met him when he was only fourteen, Shelley must be mentioned. Browning admired everything about Shelley except his religion. (Shelley was a confessed atheist) In 1845 Browning married Elizabeth Barrett—also a poet. The marriage was a great success and productive of much happiness to both of them. Owing to Elizabeth's delicate health, the two poet made Florence their home. Looking back on Browning and thinking of his style as a poet, one can only conclude that the years before he married Elizabeth, his work was more or less experimental, for he deepened in thought after his marriage. In his early days he

was definitely aggressive, but as soon as he was really known he became much gentler in disposition. Honours came his way—degrees were bestowed on him by the Universities of Oxford, Cambridge, and Edinburgh. After Elizabeth had died, Robert turned philosopher; he came back to England and made London his home, but he still visited his beloved Italy. He died in 1889.

**Features of his poetry :—**The theme or subject matter of Browning's poems may, broadly, be divided into three groups, viz. (a) philosophical or religious themes, (b) love themes, and (c) lighter themes of "Pied Piper of Hamelin". In his philosophical poems we find that he believes in the fact that human life strives (संघर्ष करना) for something beyond our reach and that it is "God's task to make the heavenly period perfect the earthen". He is an optimistic poet and his optimism is often criticised as an escape from reality. In his love poems he is superb and excellent.

His first concern was the soul of man. In his poems we find abnormal people whose feelings he ventured to express.

He has a fondness for out-dated historical backgrounds or settings and foreign scenes. But he creates them with vividness and accuracy. He has also a razor-keen liking for the grotesque (विलक्षण).

His style is very fascinating. In the lines of his good poems we find a noble dignity and a very sweet and refreshing verbal music. His poems reflect the vitality of his own character. His poems show a large variety of metrical forms. He is excellent in manipulating the rhythmic effects. Even the ruggedness in his diction is charged with a peculiar melody.

In descriptive power he differs widely from Tennyson, who



creates his images by a detailed description. Not so Browning. He cares less for the beauty for its own sake. He paints his pictures with a few dashing strokes. As a painter of movements he is unequal. He is a free and careless writer.

**Summary :—**The speaker (the nobleman of Ferrara) directs his guest's attention to a painting on a wall. It is the portrait of his late wife whom he calls "My Last Duchess". The portrait looks as if she were alive. He admires it and says it is a wonder. He refers to Fra Pandolf as the painter who must have worked busily each day and now the portrait is complete. He then asks his guest to sit down and look at her. He again refers to the fact that Fra Pandolf was the painter but says that strangers have never understood that painting of this lady. Always they have turned to him because only he has always drawn that curtain back. Everytime he has done this it seemed as if they would ask him to explain her expression of countenance (आकृति), but they never dared to ask him. His next move is to explain to his guest what he refused to explain to others—or else what nobody ever dared ask him. If the guest would want an explanation of the expression of joy on her face, he would tell him that it was not only on account of the presence of her husband—the Duke of Ferrara himself. Instead, he might suggest that the painter might have said he thought the lady's wrist was slightly covered by her cloak; or perhaps paint could not hope to reproduce accurately the half-flush that fades along her throat. The Duchess would have thought all this a compliment. The Duchess was easily impressed. She liked everything she saw and she saw everything she could. It did not matter what it was—it was all the same thing. If the Duke gave her a favour like a little keepsake (स्मृति-चिह्न), she would wear it in her corsage (अंगिया). Even the thought of evening-time or a bough

with cherries which some foolish person broke off in the orchard and gave to her—it may be anything; it did not matter. Even the white mule she 'rode with' round the terrace—everything, anything would please and draw from her an approving speech or else a blush of pleasure. He then says she thanked men but did not understand why she thanked them as though she thought his gift of a nine-hundred-years old name equals with anybody else's gift. He then asks who would lower himself to blame her for this sort of stupidity. Even if anybody had the power to talk and make himself and his personality really felt, he could speak plainly and tell her that certain things about her disgusted him, that here she misses altogether, there she overdoes it. Even if she let herself be taught by anybody and made no attempt to set her brains against him and make excuses for herself—even then there would be some loss of dignity, and the Duke prefers to keep his dignity always. The Duke then says that she smiled whenever he passed her picture and says everyone smiled at her—until he gave orders about it. Then nobody smiled. At any rate, there she stands looking as though she were alive.

The Duke then asks the guest to stop staring at this portrait and invites him to go downstairs. There he will see his master. The guest is negotiating a marriage between the Duke and his master's daughter. The Duke's concern is with the size of the dowry. He ends by asking the guest to notice a bronze statue of the god Neptune taming a sea-horse. He says it is considered rare, but it was cast for him by the painter Claus of Innsbruck.

सारांश :—वक्ता (फेरेरा का भद्र पुरुष) अपने अतिथि का ध्यान दीवार के एक चित्र की ओर आकृष्ट करता है। यह उसकी स्वर्गीया पत्नी का चित्र है जिसे वह 'मेरी अन्तिम डचेस' कहता है। चित्र ऐसा दीख पड़ता है



मानो वह बिलकुल सजीव हो। वह इसकी सराहना करता है और इसे एक आश्चर्य बतलाता है। वह इस चित्र के चित्रकार फ्रा पैडोल्फ की चर्चा करते हुए कहता है कि उसने अवश्य ही प्रतिदिन अनवरत परिश्रम किया होगा जिसके फलस्वरूप अब यह चित्र पूरा हो पाया है। वह अब अपने अतिथि से बैठ कर चित्र का निरीक्षण करने का आग्रह करता है। वह पुनः इस बात की चर्चा करता है कि यद्यपि फ्रा पैडोल्फ इसका चित्रकार है किन्तु अजनबियों ने कभी भी उसके इस महिला के चित्र को समझ नहीं पाया है। वे लोग सदा उसकी ओर केवल इसलिए मुड़ते कि वह उस पदों को पीछे की ओर खींच लिया करता था। जब-जब उसने ऐसा किया तो ऐसा लगता मानो वे लोग उसकी आकृति के भावों को स्पष्ट करने के लिए उससे कहेंगे, किन्तु उन्हें कभी भी यह पूछने का साहस न हुआ। उसका दूसरा मन्तव्य यह है कि वह अपने अतिथि को वह बात बतला दे जिसे उसने अन्य लोगों को बतलाना अस्वीकार कर दिया है—या कि जिसे पूछने की हिम्मत किसी को न पड़ी। यदि उसकी (चित्रवाली महिला की) मुखाकृति के हर्ष सम्बन्धी भाव को व्यक्त करने के लिए अतिथि कहेगा, तो वह उसे (अतिथि को) बतलायेगा कि यह भाव केवल उसके पति, स्वयं ड्यूक आफ फेरारा की उपस्थिति के कारण न था। विपरीत, वह यह कह सकता है कि चित्रकार ने कहा होगा कि महिला की कलाई उसके अँगुरखा से कुछ छिपी हुई है, या कि शायद उसके चेहरे की अर्द्ध-लालिमा जो गले के पास जाकर समाप्त हो जाती है, उसका वास्तविक अंकन रंग द्वारा होने की उम्मीद नहीं। डचेस ने ऐसी बातों को अपनी प्रशंसा माना होगा। उसने (डचेस ने) जो कुछ भी देखा उसे पसन्द किया और जो कुछ भी वह देख सकती थी उसे देखा। इससे उसे कोई मतलब न था कि वह क्या था, उसके लिए सब बराबर था। यदि ड्यूक ने उसे एक छोटी-सी निशान के रूप में कुछ प्रदान किया, उसे वह अपनी अँगिया में लगा लेती थी। चाहे वह सान्ध्य-वेला का कोई भाव हो या कि चेरी फलों से युक्त एक ऐसी डाली हो जिसे किसी मूर्ख ने बाग

से तोड़ कर उसे प्रदान किया हो—या कोई भी वस्तु हो, इससे उसको कोई मतलब नहीं। चाहे वह सफेद खच्चर हो जिस पर सवार हो वह छज्जे के चारों ओर घूमती थी—जो भी हो, कुछ भी हो उससे वह प्रसन्न होती और उसके लिए उसके मुँह से प्रशंसा के शब्द निकलते या प्रसन्नता की लालिमा उसके चेहरे पर होती। फिर वह (ड्यूक) कहता है कि वह लोगों को धन्यवाद देती परन्तु यह न समझ पाती कि वह उन्हें क्यों धन्यवाद देती थी, जिस प्रकार वह समझती कि उसके द्वारा दी गयी 'नौ सौ वर्ष पुरानी' की संज्ञा भी किसी भी व्यक्ति के दिये हुए उपहार के तुल्य है। फिर वह पूछता है कि उस महिला को इस प्रकार की मूर्खता करने का दोष देकर कौन अपने को नीचे गिरायेगा। यहाँ तक कि यदि किसी को उससे बोलने का अधिकार था और जिसने खुद को और अपने व्यक्तित्व को ध्यान देने योग्य बना लिया था, वह स्पष्ट रूप से बात कर सकता था और उससे कहता कि उसकी कुछ बातों को वह पसन्द नहीं करता, या कि यहाँ पर वह कुछ गलती कर रही है, वहाँ वह कुछ ज्यादाती कर रही है। यदि वह अपने को सिखाने का अवसर किसी व्यक्ति को देती और फिर उस पर अपना दिमाग दौड़ाने का कुछ भी प्रयास न करती और क्षमा माँगती—तब भी मर्यादा की कुछ हानि होती, और ड्यूक उसकी मर्यादा को सदा अक्षुण्ण बनाये रखना पसन्द करता है। फिर ड्यूक कहता है कि जब भी वह अपने चित्र को देखती तो मुस्कुराया करती थी; और उसका कहना है कि सभी उसे देखकर मुस्कुराते थे—जब तक कि उसने इस सम्बन्ध में अपना आदेश न दिया। फिर कोई मुस्कुरा न सका। जो भी हो, वहाँ (चित्र में) वह खड़ी होकर इस तरह देख रही है मानो जीवित ही हो।

इसके बाद ड्यूक अतिथि से इस चित्र की ओर देखना बन्द कर नीचे चलने का अनुरोध करता है। वहाँ उसे (ड्यूक को) उसके मालिक के भेंट होगी। अतिथि ड्यूक और अपने मालिक की पुत्री के बीच विवाद की चर्चा चला रहा है। ड्यूक को दहेज की गहरी रकम से मतलब है।



अन्त में, वह अतिथि को एक काँसे की मूर्ति देखने को कहता है जिसमें  
नेपचून देवता एक समुद्री घोड़े को वश में कर रहे हैं। वह कहता है कि  
यह दुर्लभ वस्तु समझी जाती है, किन्तु यह इन्सब्रक-निवासी क्लाउस नामक  
चित्रकार ने उसके लिये बनाया था।

### Detailed Study, Notes and Explanations

LINES 1-4. *That's my last Duchess.....she stands.*

Gist :—The Duke of Ferrara is exhibiting the portrait of his late wife to a guest.

Notes :—*That's my last Duchess*—that is the portrait of my late wife. *Last*—late (स्वर्गीय). *Duchess*—wife of a Duke. *Painted on the wall*—her portrait is painted on the wall. *Looking as if she were alive*—the portrait looks as if she were alive. *I call*—I say. *That piece a wonder*—that portrait is wonderful; I admire it. *Now*—listen, I am going to tell her story. *Fra Pandolf's hands worked busily a day*—Fra Pandolf has painted it. *Fra Pandolf*—an imaginary artist. *Worked busily a day*—worked busily each day. *And there she stands*—and now the portrait is complete.

Exp. *That's my last.....Duchess stands*—These lines have been taken from Browning's poem "My last Duchess." The Duke of Ferrara is exhibiting the portrait of his late wife to a guest. The portrait is painted on the wall and looks as if the Duchess were alive. The Duke admires it and says it is a wonder. He refers to Fra Pandolf as the painter who must have worked busily each day and now the portrait is complete.

Critical notes :—The title "My last Duchess" might mean anything. Why his last Duchess? Does 'last' mean the most recent or the last one he thinks he will ever see? Not that it really matters. All that matters is that her portrait is painted on the wall. The poet says that in as many words.

It must have been a mural painting rather than on a canvas and framed. *Worked busily a day*—this can hardly mean “worked busily for a day only” because neither Fra Pandolf nor any other painter could paint such a picture in that short space of time. A better rendering might be: “worked busily each day.”

The most interesting thing about Browning's poems is that they seldom express the thoughts and feelings of the poet himself. Browning prefers to speak through somebody else. The speaker often delivers a soliloquy (स्वगत संभाषण) in the present tense. This soliloquy is called the dramatic monologue (स्वगत बातचीत). In this form the great bulk of his work was done and by it means he has portrayed (चित्रित करना) a whole gallery of fascinating (आकर्षक) characters of all ages and types—painters, musicians, scholars, philosophers, men of action, and undistinguished men and women faced with the common problems and pleasures of life. The genius of Browning was more analytic (विरलेषणात्मक) and argumentative (तार्किक) than intuitional (सहज-ज्ञान सम्बन्धी) and the dramatic monologue enabled him to analyse a character or argument within a limited compass.

**LINES 5-13. Will't please you.....and ask thus.**

**Gist :—**The Duke asks the guest to sit and look at the portrait. He refers to Fra Pandolf as the painter and adds that no stanger ever appreciated the depth and passion of the lady's expression; everyone instantly turned to the Duke (who always drew the curtain for people to see the picture). Every time he has done this it seemed as if they would ask him to explain her expression of countenance (आकृति), but they never dared to ask him.

**Notes :—***Will't please you*—will it please you? *Will you please sit and look at the portrait?* *I said.....by design—* I meant this particular artist. *Never read.....countenance—*



strangers like yourself have never read that painting of this lady. *Read*—appreciated (प्रशंसा किया है). *Countenance*—face (आकृति), *The depth*.....*earnest glance*—the depth and passion of the lady's expression (भाव). *Depth*—deepness (गहराई). *Passion*—strong feeling or agitation of mind (तीव्र मनोभाव). *Earnest glance*—serious look (गंभीर आकृति). *But to myself they turned*—instead, they all turned to the Duke. *Since*.....*but I*—because I always drew the curtain for people to see the picture. *And seemed*—and it seemed. *As*—as though. *If they durst*—if they dared. *How*.....*there*—they would ask him to explain her expression of countenance. *So* .....*thus*—so you are not the first to turn and ask thus.

**Exp.** Will't please you.....to turn and ask thus—These lines have been taken from Brownin'g poem "My last Duchess". The Duke asks his guest to sit down and look at the potrait. Once again he refers to the fact that Fra Pandolf was the painter but says that strangers have never understood that painting of this lady. Always they have turned to him because he drew the curtain for people to see the picture. Everytime he has done this it seemed as if they would ask him to explain her expression of countenance, but they never dared to ask him. So the Duke says that this particular guest is not the first person to ask like that.

**Critical notes :—**In a true soliloquy, the speaker does not relate events in their due order, but expresses his own feelings about them at one particular moment. So the monologue is, in one sense, most dramatic when it copies the technique of a playwright, when the speaker uses present tense, and the circumstances which occasion his speech have to be

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inferred by the reader from his references to them. In such type of poem, to give a systematic presentation of preceding events would destroy the dramatic illusion; yet the words of the speaker have to be coherent (सुसंगत) enough from the first to hold our attention. The complete picture is only gradually built up. In the use of this method Browning's touch was masterly. "My Last Duchess" is a masterpiece of economy and form.

LINES 13-25. Sir, 'twas not.....went everywhere.

Gist :—Everyone turned to the Duke and seemed to want an explanation of the expression of joy on the face of the lady. If anyone asked for that explanation the Duke would tell him that it was not only on account of the presence of her husband the Duke of Ferrara (meaning himself). Instead, he might suggest that the painter may have said that he thought the lady's wrist was slightly covered by her cloak, or perhaps paint cannot hope to reproduce accurately the half-flush that fades along her throat. The Duchess would have thought all this a compliment. The Duchess was easily impressed. She liked everything she saw and she saw everything she could.

Notes :—Sir, 'twas not.....cheek—the expression of joy on her face was not due to the presence of her husband only. Chanced to say—happened to say, used to say. Mantle—cloak (अंगरक्षा). Laps over the wrist—the wrist is covered by the mantle. Or paint.....throat—or perhaps paint cannot hope to reproduce accurately the half-flush that fades along her throat. Hope—expect. Reproduce—make a perfect copy. Faint—not bright. Half-flush—here it suggests the colour of a not-very-bright rose. Flush—suggests 'redness' because of



sudden rush of blood to the face. *Dies*—fades (क्षीण हो जाता है, समाप्त हो जाता है). *Stuff*—such speaking. *Courtesy*—politeness. *Cause enough*—enough cause, sufficient cause. *She had a heart too soon made glad*—she was of a genial disposition. *Too easily impressed*—her feelings were easily moved. *She liked..... everywhere*—whatever she saw she liked—and she took good care to see everything.

**Exp.** Sir, 'twas not.....went everywhere—These lines have been taken from Browning's poem "My Last Duchess". In these lines the Duke explains to the guest what he refused to explain to others—or else what nobody ever dared ask him. If the guest would want an explanation of the expression of joy on her face, he would tell him that it was not only on account of the presence of her husband—the Duke of Ferrara himself. Instead, Fra Pandolf might suggest that the painter may have said he thought that the Lady's wrist was slightly covered by her cloak; or perhaps paint cannot hope to reproduce accurately the half-flush that fades along her throat. The Duchess would have thought all this a compliment. The Duchess was easily impressed. She liked everything she saw and she saw everything she could.

**Critical notes :**—The peculiarity of the Dramatic Monologue is that though it is a monologue it is not a soliloquy where the speaker delivers his own thoughts, uninterrupted by objections of other persons, nor is it a drama because such scenery and stage properties as we see in a dramatic representation are absent and the characterisation is not so well defined as in a play. In the Dramatic Monologue which possesses advantages of both, the presence of a silent second person is assumed and to this second person, the speaker addresses, and

himself. The presence of the silent second person is, however, useful in this that it draws out the opinions, experiences, arguments, etc. of the first person and lends interest to the composition which, in its absence, is apt to become tiresome. "My Last Duchess" possesses the qualities both of the drama and the lyric.

LINES 26-32. Sir, 'twas all one !.....at least.

Gist :—The Duke says the lady had a heart too soon made glad. She was also too easily impressed. She liked everything she saw; it did not matter what it was.

Notes :—*Favour*—a feeling of kindness. *In her breast*—a little keepsake (स्मृति-चिह्न) which she wore in her corsage (चोली, अँगिया). *The dropping...West*—the thought of evening time suggested by the dropping of daylight in the West. *Bough*—a branch of a tree. *Cherry*—a small red fruit with stone in it. *Officious*—too forward in offering services, over-kind, intermeddling. *Fool*—a foolish person. *Orchard*—garden of fruit-trees, especially of apple and cherry trees. *Mule*—the offspring of the ass and horse [esp. he-ass and mare (सूचकर)]. *Terrace*—the flat roof of a house. *Approving speech*—approval, thinking well of. *Blush*—becoming red in the face e.g. as a sign of shame, happiness, surprise.

Exp. Sir, 'twas all one.....or blush—These lines have been taken from Browning's poem "My Last Duchess". The Duke of Ferrara is explaining to his guest the expression on the face of the lady whose portrait is painted on the wall. He says that if his guest would want an explanation of the expression of joy on her face, he would tell him that it was not only on account of the presence of her husband—the Duke of Ferrara himself. The lady had a heart too soon made



glad. She was also easily impressed. She liked everything she saw—it did not matter what it was. If the Duke gave her a favour like a little keepsake, she would wear it in her corsage. Even the thought of evening-time or a bough with cherries which some foolish person broke off in the orchards and gave to her—it may be nothing; it did not matter. Even the white mule she rode with round the terrace—everything, anything would please and draw from her an approving speech or else a blush of pleasure.

**Critical notes :—**The Dramatic Monologue is essentially a study of character, of mental states and of moral crises, made from the inside. Thus it is predominantly (प्रधान रूप से) psychological, analytical, meditative and argumentative. The ideal aim of a dramatic monologue is the faithful self-portrait of the personality of the supposed speaker. In practice, however, it is often used by the poet as a medium for his own philosophy. These lines show that Browning's language and diction are more subtle (सूक्ष्म) and argumentative than lucid and general. He lacks the power of proper co-ordination (समन्वय); but he possesses detachment (विच्छेद) and projection (क्षेपण). Thus, he possesses dramatic genius but is not a dramatist. He was, first and foremost, a poet. His own poetry supports the belief that "all poetry is the problem of putting the infinite into the finite".

**LINES 32-35.** She thanked men.....gift.

**Gist :—**The Duke refers to the lady again and says that she was very simple at heart.

**Notes :—***Ranked*—considered equal to. *Thanked*—expressed gratitude for a favour.

**Exp.** She thanked men.....gift—These lines have been taken from Browning's poem "My Last Duchess". The Duke says that the lady of the portrait had a heart too soon made glad. Whatever she saw she liked. It did not matter what it was; she always liked the thing. If the poet gave her a favour—a little keepsake perhaps, which she wore in her corsage; even the thought of the evening-time or a bough with cherries which some over-enthusiastic foolish person broke off in the orchard and gave to her—anything; it did not matter—even the white mule she rode with round the terrace—everything, anything would please and draw from her an approving speech or else a blush of pleasure. The Duke then says she thanked men but thanked—he does not understand how—as though she thought his gift of a 'nine-hundred-years-old' name equal with anybody else's gift.

**Critical notes :—**Browning is a dramatic poet, a musician and also a philosopher. He is as voluminous (बहुत लिखने वाला) as he is varied (विभिन्न विषयों पर लिखने वाला). Browning considered life in its various aspects and depicted (वर्णन करना) them. He embodied the results of his reflection in the psychological studies he gave in his poems. The lines under consideration reveal real lyric writing. The lyric had been used before to express emotions imagined and not real to the poet himself. Browning was the first to project it to express imagined emotion of men and women, whether typical or individual whom he himself had created. Thus Browning's poetry possesses the qualities both of the drama and of the lyric.

**LINES 35-44.** Who'd stoop to blame.....never to stoop.

**Gist :—**The Duke says that he had not the power to speak to her plainly and tell her that certain things about her disgusted him.



**Notes :—***Stoop*—who would lower himself down ? *To blame*—to say that she was the cause of certain trouble. *Trifling*—a thing of no importance (तुच्छ). *Skill*—the power of doing which is the result of practice. *Will*—intention (इरादा). *Disgusts me*—creates a strong feeling of dislike in me. *Miss*—fail to give what one wants. *Exceed*—go beyond what is necessary or allowed. *Mark*—normal standard, normalcy. *Be lessoned to*—be tutored or instructed. *To set her wits to yours*—to set her brains against yours. *Forsooth*—in truth, certainly (वास्तव में). *Excuse*—a pretext, a reason given when asking to be forgiven. *Stooping*—lowering one's rank or dignity. *Chuse*—a form of 'choose' meaning 'to think fit'.

**Exp.** Who'd stoop.....never to stoop—These lines have been taken from Browning's poem "My Last Duchess". The Duke is speaking to his guest of the qualities of the lady whose portrait is painted on the wall. He has just said that the lady had a heart too soon made glad. She was also too easily impressed. It may be that she had some failings too. The Duke now asks who would lower himself to blame her for some trifle. The Duke confesses he had not the power to do so. He then says that if anyone had the power to talk and make oneself and one's personality really felt, one could speak plainly and tell her that certain things about her disgusted him, that somewhere she had missed altogether and on other occasions she had overdone it. And if the lady let herself be so taught by the man and made no attempt to set her brains against him and make excuses for herself—even then there would be some loss of dignity. The Duke frankly says that he prefers to keep his dignity always.

**Critical notes :—**Browning's poetry is rough, rugged, and

over-intellectualised; but his poems contain genuine poetry in them. In this connection it is worth considering him as a prosodist (छन्द-रचयिता). He treats consonants as the backbone of the language, and hence, as the essential factor in a rhyme. He always uses the measure most appropriate to his subject, whether it be blank-verse or rhymed verse and no prosaic turns or tricks of language are ever associated in his verse with a poetic mood. While we admit his faults, his failures, often, in moulding his verse, his want of lucidity (स्पष्टता), his habit of going off at tangents, we must at the same time insist that for manliness, strength, vividness, penetration, humour, buoyancy, characterisation, insight into music and art, Browning has no equal in English poetry.

LINES 44-48. Oh, sir,..... as if alive.

Gist :—The Duke says that the lady smiled whenever he passed her picture and says everyone smiled at her—until he gave orders about it.

Notes :—*Who passed without mach the same smile*—the lady smiled everytime the poet passed her, but everyone had the same sort of smile for her. *This grew*—this went on until the Duke became annoyed. *I gave commands; then all smiles stopped together*—this means that the Duke had arranged for the lady to be murdered.

Exp. Oh, sir,.....as if alive—These lines have been taken from Browning's poem "My Last Duchess". The Duke says that the lady smiled whenever he passed her picture. He further says that everyone smiled at her—until he gave orders about it. Then nobody smiled. At any rate, there she stands looking as though she were alive.



What the Duke means to say in these lines is that the lady seemed to have smiled everytime he passed her; but everyone had the same sort of smile for her until the Duke became annoyed and gave orders that no one was to smile. After that they all kept their faces straight. And there she stands as if she were alive.

**Critical notes :—**This passage is a masterpiece of economy and form. The portrait of the cruel Duke is complemented by the lines :

“I gave commands

Then all smiles stopped together.....”

Some commentators think these lines suggest the Duke had arranged for the lady to be murdered. The lines look rough and rugged; but this studied euphemism (कोमलपद-प्रयोग) is surely meant to bear the worst construction which can be put upon it. The dramatic method is inseparably bound up with the creation of character; its aim is the presentation of a complete personality in a particular way. We need hardly say Browning has succeeded in this. The fact is that Human nature interested him more than Nature. It is said, when he was asked whether he cared for Nature, he replied, “Yes, a great deal; but for human beings a great deal more”. His poetry supports that statement. He who shares Browning’s curiosity about “men and things”, should enjoy his poetry profoundly.

**LINES 48-54.** Will't please you rise.....is may object.

**Gist :—**The Duke invites the guest to go downstairs with him.

**Word-notes :—***Will't please you rise ?—will you please rise ? We'll.....then—let us go downstairs and see who there can be we might like to meet. The count.....disallowed—the count*

is so generous with his money that the Duke feels he can be sure of a dowry. *Though..... is my object*—all the same, he insists that it is the daughter he wants, not her money. *Munificence*—generosity (उदारता). *Ample warrant*—sufficient guarantee. *Pretence*—here it means claim. *Avowed*—declared openly to be true. *At starting*—in the beginning. *Is my object*—is my purpose.

**Exp.** Will't please you rise.....in my object. These lines have been taken from Browning's poem "My Last Duchess". The Duke asks the guest to stop staring at this portrait and invites him to go downstairs. There he will see his master. The guest is evidently negotiating a marriage between the Duke and his master's daughter. The Duke's concern is with the size of the dowry.

In these lines the Duke says that the Count (the master of the guest) is so generous with his money that the poet feels he can be sure of a dowry. All the same, he insists that it is the daughter he wants, not her money.

These lines afford the clue to the identity of the Duke's guest; he is evidently negotiating a marriage between the Duke and his master's daughter.

**Critical notes :—**One notices certain inconsistencies (असंगतता) in the Duke's argument in these lines. Who the Count is, is by no means clear—except that he is the guest's master. At all events he is so generous with his money that the Duke feels he can be sure of a dowry. All the same, he insists that it is the daughter he wants, not the money. *Munificence* (उदारता, दानशीलता) is the wrong word used here. He is known to be munificent because he gives sums of money away. That fact is sufficient guarantee that the money will be forthcoming—in fact no just claim of the poet's wife.



the Count ignore. If the poet does need a dowry for the Count's daughter he must be honest about it—though what this has to do with the Duchess might well be another matter altogether. Though, we mark, the money doesn't really matter; it is the fair daughter the poet really wants—but he did not say so when he started this ridiculous (असंगत) piece of writing.

LINES 54-57. Nay..... for me.

Gist :—The Duke ends by asking the guest to notice a bronze statue of the god Neptune taming a sea-horse. He says it is considered rare, but it was cast for him by the painter Claus of Innsbruck.

Notes :—*Nay*—not only so, but. *Together*—in company. *Down*—downstairs. *Neptune*—in Roman mythology, the god of the sea, identified with the Greek Poseidon, represented with a trident in his hand. *Taming*—making gentle, civilising, reducing to a domestic state. *Thought a rarity*—it is considered rare. *Claus of Innsbruck*—another imaginary person. Innsbruck was famous for its metal work.

Exp. Nay, we'll go..... bronze for me.

These lines have been taken from Robert Browning's poem "My Last Duchess". The Duke asked the guest to stop staring at the portrait of the lady and go downstairs and see who there can be he might like to see. He asks the guest to be sure, on his way down, to have a look at the bronze figure of the sea-god Neptune taming a sea-horse, a very rare statue, he believes. At any rate, he might like it better than the painting of the Duchess on the wall. She looks alive; Neptune will probably look as though he were very dead.

**Critical notes :—**"My Last Duchess" is a masterpiece of economy and form. The portrait of the cruel Duke is completed by those sinister trivialities at the end :

"I gave commands  
Then all smiles stopped together....."

"Notice Neptune, though  
Taming a sea-horse....."

As in a play, the actual present forms the frame work of the speech, though the speaker's mind may range over past and future, the poem is rounded off usually by a return to actuality. As in a play, we are kept in suspense until some final remark resolves the problem or mood of the speaker.

In this poem we have, but fifty-six lines of the Duke's speech and yet we have, as Arthur Symonds has said, "the concentrated essence of a complete tragedy". What the tragedy is, we slowly grasp from the Duke's casual remarks.

**Critical appreciation :—**Robert Browning is one of the poets who will always be read and enjoyed—but not on account of this poem. First, let us look at the rhyming. The device of ending lines of poetry with similar vowel-sounds is a good device; the more it arrests the reader's ear the better, in most cases; but even rhyme will never take the place of rhythm, and no line that scans badly will ever be counted a good line no matter how well it rhymes with the line before it or after it. When we read English poetry carefully, we are pleased with poems whose rhyming is effectively done. In this poem the rhyming is not good everywhere. The vowel-sounds themselves are quite right, but the carrying over the sense from one line to the next destroys the effect of the rhyming.



The next point of criticism is connected with the general make-up of the narrative. Our attention is drawn to this picture of the Duchess which the poet is pretending to show us. We are invited to sit down and look at her. We are then told that the expression on her face is something we should study. We are also told that everyone who has seen this mural (दीवार सम्बन्धी) painting of her has wanted to know what that expression means and how the painter managed to put it there. His description of the lady's characteristics makes us wonder whether even half her stupidity could be represented by any painter. At any rate, the poet says he stopped people smiling at her. So, one imagines, we did not smile either. Instead, we either accepted, or refused to go down to the company below, even to meet the Count, the Master. From here on the Duchess is ignored—but she is probably behind the curtain, any way. If we accept the invitation we must be prepared to talk about dowries and share the poet's enthusiasm about his desire for the daughter. We can avoid this by refusing, of course; still, unless we go we will miss seeing that bronze cast of Father Neptune.

The poem is disappointing excepting in its flashes. And that was the characteristic with Browning. He never took pains in describing his theme or image carefully. Hence it is no use trying to find out any well-knit plot in his poems. It is in the disorderliness or so to say in sanity behind his poems that the beauty lies. It will be futile to try to find out what the poet means to say. He tries to thrive for something he himself is not aware or conscious of. As has been said earlier, Browning has a fascination for the grotesque (विलक्षण). Of course, this poem in particular, has nothing of his speciality.

Browning's monologues (स्वागत) are famous, we find in this poem a few specimens of that. The fifty-six lines of the Duke's speech is an example. There is even a tragic note in this poem. This tragic note is discernible from the Duke's casual remarks.

### THOMAS HARDY (1840-1928)

**Life and Works :—**A novelist and a poet of repute, Thomas Hardy was born on June 2, 1840 near Dorchester. His father was a building contractor, and he was not very particular about Hardy's education. Hardy began his formal education at a Dorchester School when he was nine years of age. In 1857, he became assistant to a builder of church buildings, with whom he had the occasion to travel to remote country churches. But Hardy found no interest in drawing designs. He was more interested in reading and writing. He was a studious (मिहनती) reader from boyhood, and he read all that was best in English literature. In 1860 he went to London and became a student of modern languages at King's College. He attended the classes in the evening and, in the day, worked in the office of a church designer. In 1863 he gained the prize and medal of the British Institute of Architects. At this very time he began to write poems. He sent his *Wessex Poems* for print but they were rejected by the printers.

In 1867 Hardy left London and settled at Waymouth where, he practised his profession (काम) and began to write novels. His first novel *Desperate Remedies* did not meet with much unfavourable criticism, and so he was encouraged. In 1872 was published his rustic (ग्रामीण जीवन का) novel *Under Greenwood Tree* and a year later, *A Pair of Blue Eyes*.

Hardy married Emma Gifford, a girl of socially superior standing, but their married life was not very happy. Short



after his marriage, his first great popular novel, *Far From The Madding Crowd* was published. Between 1878 and 1898 he wrote some of the most famous novels in English literature. *The Return of the Native* was the first to appear. *The Mayor of Casterbridge* was published in 1886 and a year later came *The Woodlanders*. *Tess of the D'Urbervilles* and *Jude the Obscure* appeared in 1891 and 1896 respectively.

Hardy turned his attention to poetry again, because his prose was too strong for the delicate sense of the 19th century. He himself said, "Nobody will be hurt by my poetry because nobody will read it." He, therefore, engaged himself in revising and polishing his old verses. In 1898 his *Wessex Poems* appeared, which were followed, three years later, by *Poems of the Past and Present*. Between 1904 and 1907 he brought out a long dramatic epic on the life of Napoleon, called, *The Dynasts*.

In 1910 Thomas Hardy was awarded "The Order of Merit" and in 1912 the gold medal of the Royal Society of Literature. He was made an honorary fellow of the Royal Institute of British Architects, in 1920. He was awarded honorary degrees by the Universities of Aberdeen, Cambridge, Oxford, St. Andrews and Bristol. He died on January 11, 1928.

Some of the important poetical works of Hardy are *Wessex Poems* (1898), *Poems of the Past and Present* (1901), *The Dynasts* (1903-1908), *Time's Laughing-Stocks* (1909), *Satires of Circumstance*, etc. (1914), *Moments of Vision* (1917), *Later Lyrics* (1918), *Earlier* (1922), *The Famous Tragedy of Queen Cornwall* (1923), *Winter Words* (1928).

**Hardy's Philosophy of Life** :—Hardy has a definite philosophy of life. His outlook on life is one of tragic gloom. He

looks upon man as a tool in the hands of a cruel fate. He visualises life as a constant conflict between individual will and the Supreme will. According to him "Happiness is but an occasional episode (व्रटना) in the general drama of pain". He believes that the cause of all human sufferings is due to a blind destiny—an indifferent (तटस्थ) power which distributes joys and pains with a purposeless (उद्देश्यहीन) hand. He believes that the ultimate power, that is God, is blind, and therefore, He does not understand the cruelty done by Him. Again, he imagines this ultimate power to be like an automatic (स्वचलने वाला) machine that cannot control its action. It is like a car without a driver which moves at random injuring the good and the bad alike. For such outlook of life, Hardy is often called a pessimist (निराशावादी). But in fact his pessimism (निराशावाद) was the result of his acute sense of pity for human beings, their sufferings and miseries.

Hardy's philosophy of life is an integral (आन्तरिक) part of his poetry as well as fiction. In so far as his attitude to Nature is concerned, he believed that Nature has an existence of her own and she is also subject to perfections and imperfections like human beings. In this, he was opposite to Wordsworth to whom Nature was all beautiful and faultless.

**Hardy as a poet :—**Hardy was both a poet and a novelist but he is more famed as a novelist than as a poet. Yet, he has earned no less distinction (ख्याति) in the field of poetry. As a poet Hardy stands at the threshold which divides two eras of English poetry—the Victorian and the Modern—and such, he partakes (भाग लेता) the characters of both. A belief in the cruelty of life and in the miseries of men and women caught in the tragic irony of circumstances, seems



work behind all his poems. In his many short lyrics, he shows men and women caught in the snares (जाल) of a cruel fate and inflicting cruelty at one another. The brevity (संक्षेप) with which these clear-cut pictures are controlled is evidence of his individual poetic art. His descriptions are never there merely for decorative (सजावट के लिए) purpose; but places and surroundings are made to exert a profound (गम्भीर) effect upon human beings. His strongest quality is his ability to depict natural surroundings (वातावरण), and he shows himself to be a great nature poet who made discoveries through close observation and acute sensitiveness. His poetry is thoughtful and serious. The finest quality of Hardy's poetry lies in his love poems. Love, in Hardy's poetry, is a deep human urge, and the poet succeeds in revealing the soul of a lover in a way in which hardly any other poet has ever been able to do.

## IN THE BRITISH MUSEUM

**Summary :—**The poem represents a conversation (वातचीत) between two visitors to the British Museum. One of them is a simple labourer with faith in God and reverence (श्रद्धा) for the past. The other is a sophisticated (दक्षित) townsman. The former stares attentively at an old stone-pillar. His attitude is one of wonder and awe (श्रद्धा-सहित मय). His lips are parted, and he walks on tip-toe like a mouse or a bird. It seems as if he is listening to some talk of the old stone-pillar rather than seeing it. The other visitor asks him the reason for his unusual interest in the old stone which had only a plain surface of ash colour and nothing else on it. He also informs the simple labourer that the stone is the base (पेंदा) of a pillar brought from an old far off hill named Areopagus. The labourer is not interested to hear such things. He frankly tells the other visitor that he is a simple labourer with no pretence (मिथ्या दावा) of knowledge about arts (कला). He only

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sees a stone that has been taken out from a wall. He has on power to discover and appreciate any artistic merit of its workmanship. What appeals to him most with regard to that stone is its supposed association (सम्पर्क) with St. Paul. He imagines, that in some distant past, standing by the side of that stone, St. Paul might have preached his sermons, and his clear voice might have struck the marble floor of the hall, and then disappeared echoing, in a wide area, for some time.

सारांश :—इस पद्य में कवि ब्रिटिश संग्रहालय में दो आदमियों के बीच होने वाली वार्त्ता का पद्यात्मक वर्णन करता है। उनमें से एक साधारण ज्ञान वाला सीधा-सादा व्यक्ति है जिसे इतिहास, कला, विज्ञान आदि का ज्ञान नहीं है पर धर्मभीरु है और पवित्र बाइबिल से पूर्णतया परिचित है। दूसरा कुछ अधिक शिक्षित और संस्कृत व्यक्ति है। पहला व्यक्ति संग्रहालय में रखे एक पत्थर को बड़े ध्यान से देखता है। यह देख कर दूसरे व्यक्ति को उत्सुकता होती है और वह पहले व्यक्ति से पूछता है कि वह उस पुराने पत्थर में इतनी उत्सुकता से क्या देखता है जब कि खाकी रंग के उस कोरे पत्थर में देखने योग्य कोई चीज नहीं है। वह यह भी देखता है कि पहला व्यक्ति आश्चर्य से मुँह बाये पैर के चौवे पर चूहे और चिड़ियों की तरह धीरे-धीरे चलता है जिसमें पैरों की आहट न हो। इससे यही प्रतीत होता है कि वह पत्थर को देखता नहीं बल्कि पत्थर की बातें सुन रहा है और पत्थर उससे बोल रहा है। दूसरा व्यक्ति पहले वाले से इसका कारण पूछता है। वह उसे बताता है कि वास्तुकला-विशेषज्ञों से उसे मालूम हुआ है कि वह पत्थर ऐरोपेजस नामक एक बहुत पुराने पहाड़ से लाया गया है और वह एक सभा-मण्डप के खम्भे का आधार था। उसके कहने का अर्थ यह है कि उस उत्थर का ऐतिहासिक महत्त्व है। उसमें स्वयं कोई विलक्षणता नहीं है, फिर भी उसे इतने ध्यान से देख रहा है।

पहला व्यक्ति उत्तर देता है—मुझे कला और इतिहास का ज्ञान नहीं है मैं सिर्फ दीवाल के पत्थर को देखता हूँ और इसे देखने से मेरे हृदय में



भावना उठ रही है कि इस पत्थर से टकरा कर संत पाल की वाणी चारों तरफ गूँजी होगी। कठोर संयमपूर्ण जीवन के कारण क्षीणकाय दुर्बल शरीर वाले संत पाल ने विशाल भीड़ के सामने खड़े हो कर उच्च स्वर में जब ईसामसीह के उपदेशों का प्रचार किया होगा तो उनकी वाणी संगमरमर के पत्थरों से टकरा कर देश-विदेशों में गूँजी होगी और पीछे काल-क्रम से लुप्त हो गयी होगी। मैं एक साधारण गृहस्थ हूँ, मुझे बहुत कम ज्ञान है अथवा यों कहो कि मुझे कला आदि का कोई ज्ञान नहीं है। पर मैं यह नहीं भूल पाता कि संत पाल की वाणी इस पत्थर से टकरायी होगी और यही मेरी उत्सुकता का कारण है।

यह पद्य हमें कवि का अतीत के प्रति मोह दिखलाता है।

STANZAS 1-2. Meaning :—There were two visitors to the British Museum. One of them was gazing attentively at an old stone-pillar. The second visitor enquired of the first as to why he was looking with so much intrest at the stone-pillar when, outwardly, there was nothing of appeal in it. He said that it had only a plane surface of ash colour with no artistic design. The second visitor also observed that the first visitor was behaving in such a manner that it seemed as if he was listening to a certain talk of the stone-pillar rather than looking at it. He walked softly like a mouse or a bird so that there might not be least sound.

Notes :—*Time-touched*—old, ancient (प्राचीन). *Ashen blankness*—blank surface of ash colour (खाकी रंग की सादी सतह). *Rigid stare*—attentive gaze (ध्यानपूर्ण दृष्टि). *Treading*—stepping (पादविक्षेप करना). *Parting your lips.....bird*—opening your mouth and stepping softly like a mouse or a bird, as if you are hearing a voice which you do not want to disturb.

STANZA 3. Meaning :—The second visitor further told his companion that the stone was the base of a pillar and it had been brought from an old and distant hill named Areopagus.

**Notes** —*Base*—the bottom of anything (पेन्दा). *They'll tell you*—people who know the history of the stone, that is the curator of the museum or the guides of the museum, will tell you (जिन्हें इस पत्थर का इतिहास मालूम है वे तुम्हें बतलावेंगे). *Areopagus*—a hill in Athens.

**STANZAS 4-7. Meaning** :—The first visitor told his friend in reply that he had no knowledge about art (कला), and that he could only see a stone cut out from the wall. But what caught his imagination was a feeling that in some distant past St. Paul might have stood in the midst of a hall of which that stone-pillar formed a part and preached to a large crowd his sermons about Christianity. The voice of St. Paul might have dashed against the stone-pillars of the marble-floored hall, echoed in the neighbourhood for some time and then vanished in the air. He said that although he was a simple labourer with very little knowledge of science and arts, yet it is the supposed association of the stone with St. Paul which had appealed to him so much.

**Notes** :—*I only view.....wall*—I know only this much that the stone which I am seeing has been taken from a wall (मैं केवल एक पत्थर को देखता हूँ जो दीवार का एक भाग है). *But I am.....Paul*—though I cannot appreciate the artistic merit of the stone, I cannot help imagining that this stone might have heard the voice of St. Paul (St. Paul was a Christian saint and apostle). *Beside it*—by the side of the stone which formed the base of a pillar of that hall in which St. Paul preached his gospel of Christianity. *Gaunt figure*—lean and thin man (दुर्बल आदमी). *With wasted features*—with emaciated body (झोण शरीर वाले). *Intimate accents*—familiar tones (स्वनि). *Pattered upon*—fell with a patting sound (पट-पट गिरा). *Marble front*—the marble platform in front of St. Paul (संभार का चबूतरा). *Were wide reflected*—echoed far and wide (दूर-दूर गूँजा). *And then were gone*—and then disappeared. *Labourer*



man—labourer (मजदूर). *Know but little.....all—know nothing about arts and science (कला-विज्ञान का कुछ भी ज्ञान नहीं है).*

**Exp.** I know no art.....**Paul**—These lines occur in the poem entitled *In the British Museum* written by Thomas Hardy. There were two visitors to the British Museum, one a god-fearing and religious minded simple labourer and the other, a modern man. The simple labourer was gazing at a stone very attentively almost with a feeling of reverence (श्रद्धा) and awe (श्रद्धा सहित मय). The other man out of curiosity asked him as to what struck him so much in that stone which was nothing but a base of an old pillar. The first man replied that he knew no art (कला) and, therefore, was not looking at the stone with the idea of studying its artistic qualities. What appealed him about the stone was its sacred association (सम्बन्ध) with St. Paul. He said that as far as he could imagine, St. Paul might have preached his gospels (उपदेश) somewhere near the hall from where the stone had been brought, and his voice might have struck against that stone while it echoed all around.

**Exp.** Words that in all.....were gone—These lines have been extracted from Thomas Hardy's poem entitled, *In the British Museum*. In reply to the question of his fellow-visitor to the British Museum, the simple labourer answered that he was not at all interested in the artistic or historical importance of the stone at which he was looking so attentively. His chief interest lay in the thought that the stone had most probably come from a place with which St. Paul was associated. He said that the words of St. Paul might have dashed against the marble floor and walls of the hall where he preached his gospels and from where the stone had been brought to the museum. The words of St. Paul might have echoed all around, before finally disappearing in the air. It is this imaginary association of the stone with St. Paul which gave

it a glory and sanctity (पवित्रता) and gave rise to a sense of reverence (श्रद्धा) in the mind of the simple labourer.

**Critical appreciation :—***In the British Museum* is a simple lyric poem in which, through the medium of a conversation between two visitors to the British Museum, the poet brings out the superiority of religious faith over urban (शहर का) sophistry (मिथ्या आडम्बर). Hardy has an instinctive (आन्तरिक) love for simple rustics, which is a dominate (प्रमुख) characteristic of his novels. We find a glimpse (दृश्य) of this characteristic in this poem also where a simple rustic labourer leaves upon us a deep impression of his firm faith in religion. The poem also expresses Hardy's love for the past. Hardy has a special fascination (मोह) for old things which not only move him to deeper feelings but also help him to use a richer diction (शैली) than usual. The old stone deposited in the British Museum is not a curio (अनोखी चीज) only, but it reminds the poet of Areopagus and St. Paul. The simple labourer hears the voice of St. Paul even in the British Museum. It is a mysterious (रहस्यपूर्ण) voice because it is heard only by the labourer. A modern man with his sick hurry and disbelief cannot hear this inaudible (न सुनाई पड़ने योग्य) but ever present voice of a Christian saint because the fountain of spiritual values in him has dried up. The poem shows Hardy's acute power of observation and sensitiveness. It also illustrates how Hardy can react to a common scene or experience in a novel (नवीन) manner. Who but Hardy could ever think of the voice of St. Paul being echoed by an antique (प्राचीन) stone of a British Museum ?

The language of the poem is that used by ordinary persons in common life. In this, Hardy is a true follower of Wordsworth according to whom the language of the verse should be the same as the language of common life.



## A BROKEN APPOINTMENT

**Summary :—**There is an appointment of meeting between the poet and his beloved. The beloved does not turn up at the scheduled hour. The lover waits and waits till he becomes completely weary and hopeless. He feels sorry for this. His sorrow is not for the failure of his beloved to come and see him. He is sorry because he sees in her absence a lack of that lofty (महान्) quality of sympathy and pity by which a person is naturally attracted towards another in his distress. Sympathy and pity can overcome all other deterrent (निवारक) factors and make a person go to another simply out of tenderness of feeling. The poet felt the lack of this quality in his beloved more than her physical absence.

The poet knows that his beloved does not love him at all. It is only love which enables persons to be true and faithful to one another. But since there is no love for him in his beloved's heart, he knows that she will not go to him actuated by love. He does not expect that either. What he expects of his beloved is only humanity. It is the demand of humanity to take pity upon the miseries of others. Human actions are, for all practical purposes, divine. They are human only in name. The poet says that his lady-love will do well if she devotes a few hours to a noble act like that of soothing the afflicted (पीड़ित) heart of an old lover for the sake of humanity only if not for any other thing. That will only add something more to the store of her divinity (देवत्व).

**सारांश :—**इस पद्य में कवि अपनी प्रेमिका की भग्न-प्रतिज्ञा पर चिन्ता प्रकट करता है। उसकी प्रेमिका ने आने का वादा किया था पर वह निर्धारित समय पर न आयी। उसका प्रेमी प्रतीक्षा करता रहा, समय बीतता गया, पर वह न आयी। प्रेमी के धीरज का बाँध टूट गया। उसे बड़ी निराशा हुई। अपने भावों का विश्लेषण करता हुआ कवि कहता है कि उसे अपनी प्रेमिका के न आने

से इतना दुःख नहीं हुआ जितना यह सोच कर कि उसकी प्रेमिका उसे प्यार नहीं करती। प्रेम की उष्णता प्रेमी की शारीरिक अनिच्छा को दूर कर अपने प्रेमी से मिलने को बाध्य कर देती है। वह सारी विघ्न-बाधाओं को मुकाबला कर अपने प्रेमी से मिलने पहुँच जाती है। अतः कवि इस निष्कर्ष पर पहुँचता है कि उसकी प्रेमिका उसे प्यार नहीं करती। अंत में कवि अपनी प्रेमिका से विनम्र निवेदन करता है। उसका कहना है कि मनुष्य के सभी कार्यों में देवत्व का अंश रहता है। वास्तव में मनुष्य के कार्य केवल नाम के लिए मानवीय होते हैं, यथार्थ में वे दैवी होते हैं। अतः यदि वह कुछ क्षणों के लिए समय निकाल कर उसके पास आ जाय तो इससे उसका देवत्व ही प्रमाणित होगा। एक बार वह उसके पीड़ित हृदय को शान्ति देने के लिए चली आवे तो इससे उसकी श्रेष्ठता ही प्रमाणित होगी। कवि का कहना है कि यदि वह उससे प्रेम नहीं करती तो न सही केवल मानवता के नाते ही उसे एक बार उसके पास अवश्य आना चाहिये।

**STANZA 1. Meaning :—**The poet waits for his beloved but she does not come according to her promise. The lover waits patiently (धैर्यपूर्वक), and time passes on till he becomes completely weary (थका). The lover feels sorry for this. He is not sorry because his beloved has not come, but because it proves that she is wanting in that lofty virtue of sympathy and pity by which a person is naturally drawn towards another in his distress. With this virtue a person can easily overcome all other discouraging (निरुत्साह करने वाला) factors and go to another only for the sake of a pure tenderness of feeling, if not for any other thing. The poet waits for his beloved till the last moment. When the moment is over he is filled with deep sorrow.

**Notes :—***You*—addressed to the beloved (प्रेमिका के लिए प्रयुक्त). *Marching Time*—time which always keeps on moving and does not wait for anybody (गतिशील समय). *Drew on—*passed on (बीतता गया). *Wore me numb*—made me weary and



motionless (मुझे विश्रान्त और निश्चेष्ट बना दिया). *Loss.....presence*—for your failure to come (नहीं आने के कारण). *Lacking*—wanting (असम्पन्न). *In your make*—in your disposition (तुम्हारी मनोवृत्ति में). *Compassion*—sympathy, pity (दया). *Overbear*—overcome, overpower (दबा देना). *Reluctance*—unwillingness (अनिच्छा). *For pure loving kindness' sake*—only out of a pure tenderness of feeling. *Grieved*—felt sorry (दुःखी हुआ). *As the hope-hour.....sum*—when the last moment upto which there was hope of her coming was struck by the clock (जब घड़ी में वह समय मी बज गया जिस समय तक उसके आने की अन्तिम आशा थी). *Hope-hour*—the time upto which there was hope of the beloved's arrival (आशा की अन्तिम घड़ी). *Stroked*—struck (बजाया). *Its sum*—the total number of strokes (ठोकर).

**Exp.** Yet less for.....come—These lines are extracts from the poem entitled *A Broken Appointment* composed by Thomas Hardy. The poet's beloved makes an appointment with him to come and see him at a particular time. The poet waits long for her arrival, but she does not come. The poet waits till there is the least (थोड़ा मी) hope of her coming. But when the last moment passes away without any sign of her coming, he feels very much dejected (उदास) and grieved (दुखित). The cause of his sorrow is not for the failure of his beloved to come and see him although her presence was keenly desired. What pains him is the realisation (ज्ञान) that his beloved lacks in that sublime (उच्च) virtue of sympathy and pity by which a person is naturally attracted towards another in his distress. This virtue can easily overcome all resistance and induce a person to go to another simply out of a pure tenderness of feeling. The poet waits till there is even a faint hope of his beloved's coming. But when it becomes too late, he is filled with deep sorrow.

**STANZA 2.** **Meaning:**—The poet knows and knew in the past also that his beloved does not actually love him. It is



only love which helps persons to be true and faithful to one another. But since there is no love for him in his beloved's heart, he is prepared not to get it from her. What he expects of her is only a human touch. It is the demand of humanity to take pity upon the miseries of others. Human actions are divine though they are human in name. The poet says that his lady-love will do well to increase the stock of her divine actions by devoting a few hours to a noble cause like that of consoling the agonised (पीड़ित) heart of an old lover.

**Notes :—***Loyalty*—faithfulness (वफादारी). *Love alone.....* *loyalty*—it is the feeling of love which makes a man faithful to his beloved. The implied meaning is that since you have not been faithful to me, it shows that you have no love for me. *Unto*—to. *Store*—stock (खेज). *Divine in all but name*—human in name but really divine because, man's actions are inspired by God. *Was it...this*—will not one more act of grace be worthwhile to be added to the store of your divine deeds? The poet questions whether it would be something wrong if his lady-love added to her store of divine deeds by performing one more act of grace. Here, the act of grace would be for the lady-love to pay a visit to her lover in his hour of distress. *To soothe*—to assuage (शान्त करना). *Time-torn man*—a man decayed by time (अवस्था से जर्जर). *Even though.....me ?*—even it be a fact that you do not love me.

**Exp.** But, unto.....me ?—These lines have been taken from Thomas Hardy's poem entitled *A Broken Appointment*. The poet's beloved makes an appointment to come and see him at a particular time. She does not keep her word. She does not come at the appointed time. The poet waits for long. When all hope of her coming is gone, he feels very much aggrieved. The breach of promise proves that she has not in her heart any love for him. The poet also does not expect of her to come to him, actuated by love. All he begs of her is



human compassion. He says that all human actions are divine although they are human in name. Therefore, she will do well to increase the stock of her good deeds by devoting a few hours to a noble act like that of soothing the afflicted heart of another human being. It will increase her divinity. What the poet means to say is this, that even if she has no love for him, she could have come to him just to fulfil a pious duty.

**Critical appreciation :—***A Broken Appointment* is a reflection upon a breach of promise by a lady-love. The incident is quite common. But Hardy looks at it from a new angle, a new plane. He sees in the beloved's failure to keep her promise, an absence of pity and sympathy in her, which are cardinal (प्रधान) virtues of a human being. The poet knows that his beloved does not love him. Had she loved him she would have been faithful to him, and would have kept her promise. The poet does not feel worried because his lady-love has failed to come to him out of the warmth of love; nor does he expect it. All that he is worried about is the lack of some great human virtues in her system. He, therefore, appeals to her sense of duty. He says that human deeds are, for all practical purposes, divine. The act of coming to soothe (शान्त करना) the afflicted (पीड़ित) soul of an old lover is also an act of divinely grace. Therefore, if his lady-love devotes a few hours in soothing his afflicted soul, she will only add something to her divine deeds. The poet appeals not to her love but to her sense of pious duty.

In this poem the poet presents the gloomy aspect of love. Hardy's finest achievement lies in his love poems; and the essence of his love poems is that it shows the soul of a lover in a way in which no love poem has ever shown before. *A Broken Appointment* fully exposes (प्रकट करना) the soul of a lover. They are like two snap-shots of a lover's heart taken at two different times. Hardy's poems lack in rich sensuous

music of the great Victorian poets because his aim is quite different. He tries to produce a dramatic rather than a pictorial (चित्रात्मक) or musical effect. He makes a deliberate use of commonplace (साधारण) and contemporary (समकालीन) subject-matter. This quality is fully illustrated in the poem, *A Broken Appointment*. This poem was written at a time of crisis in his life. This crisis had destroyed his youthful zeal and idealism (आदर्शवाद), but at the same time it had realised remarkable powers of tragic (कारुणिक) and ironic (श्लेषात्मक) vision. This tragic vision is symbolised by the picture of a lover's quarrel. Hardy's treatment of the lover's quarrel has a universal significance reaching far beyond the experience of any individual lover. The strength of the poem, *A Broken Appointment*, lies in the combination of deep feeling with restraint (संयम) and dignified simplicity.

### WILLIAM BUTLER YEATS (1865-1939)

**Life and works :—**William Butler Yeats was born in Dublin, Ireland, on June 13, 1865. His father was a well-known artist. Yeats was educated first at Hammer Smith School and afterwards at Erasmus Smith School, in Dublin. His father desired him to be a painter and, accordingly, he studied art for some time. At the age of twenty-one he gave up painting and turned his attention to literature. He contributed articles regularly to Irish journals. At the age of twenty-two he came to London and picked up acquaintance with Oscar Wilde, Bernard Shaw and other literary figures. He established an Irish literary society in London in which he enrolled all the Irish authors and journalists of London. He founded a similar literary society in Ireland. He was very keenly interested in Irish folk-lore and fairy-tales. He used to take special delight in hearing folk-songs, fairy-tales and ballads, from the mouth of Celtic (सेल्ट जाति के) peasants.



was convinced that through a wide use of the Celtic myths not only Ireland, but the whole world might get a new inspiration.

Yeats's first poem *The Island of Statutes* was published in the *Dublin University Review*. In 1886 he brought out a dramatic poem named *Mosada*. In 1889 he published the first volume of poems under the title, *The Wanderings of Oisín*. This book established his reputation as a writer of lyrics. In these lyrics the influence of the mystic poet Blake and of Celtic mythology (पौराणिक कहानी) is clearly visible. There is also present in these poems some traces of Hindu thought and philosophy. Yeats was greatly fascinated (मोहित होना) by the genius of Rabindra Nath Tagore and had translated his *Gitanjali* in English. These poems also show Yeats's leaning (क़ुत्बाव) towards supernatural elements because, he believed in the existence of supernatural beings and fairies.

In 1922 Yeats became a Senator of the Irish Free State. In 1923 he was awarded the Nobel Prize. He died in 1939. He was the father of the Irish literary renaissance (नवजागरण), and he wrote a number of plays for the Irish National Theatre, Abbey.

Some of the important works of W. B. Yeats are *The Wanderings of Oisín*, *The Countess Cathleen*, *The Celtic Twilight* (1893), *The Tower* (1928), *The Winding Stair* (1933), *Collected Poems* (1933), *A Vision* (1937) and *Last Poems and Two Plays*.

**Yeats as a poet :—**Yeats's youthful poems were full of airy grace. They were remarkable for a highly imaginative and ideal love. They were written in a smooth and simple manner. As he grew in age he became more intellectual, and though his poetry proved more vigorous, it had lost a part of his first charm. His earlier poems have a dreamy character and supernatural atmosphere. As a youth, he used to be carried away by dreamings, by theosophy (ईश्वरवाद) and by

eastern mysticism (रहस्यवाद). But in moments when ethereal (स्वर्गीय) beauties remained beyond his reach, he dwelt upon petty literary artifices (साधन) as in *Lake Isle Of Innisfree*. He is said to be a product of Celtic revival. In his early years he began to write about myths and folk-lore. He was a philosopher-poet, much influenced by the mysticism of the Hindus. It is his later poetry which attracted the notice of the modern period.

Yeats gave to Irish life and Irish tradition a new and subtle beauty. He wrote poems on Irish home life and Irish myths and legends. He drew the subjects of his poetry, to a great extent, from ancient land and ancient verse and treated these with a peculiar charm and originality. He was the most distinguished representative of the Irish literary revival. He was a poet of dreams, of patriotism, of old legends and songs, of sweet sorrow and bitter joy, of a land and a people beyond the world.

**Features of his poetry :—**(1) He is one of the most difficult of modern poets.

(2) He wants to propound (प्रस्तुत करना) a new philosophy which might replace the modern age's scientific materialism.

(3) He is perhaps not too sure of his philosophy and so it is obscure.

(4) He began his poetical career as a pre-Raphaelite or an escapist (पलायनवादी), shrinking away from reality.

(5) He had a greater faith on man's intuition and imagination than on scientific reasoning. Hence, we find in his poems a note of dissatisfaction. The poem "The fascination of what is difficult" bears this fact.

(6) His poems speak of the primitive impulses of humanity. Hence his love for the natural man in place of the scientific man.

(7) He is a symbolist, expressing his ideas through symbols. Symbolism is typically modern. He expressed his deep



emotional experiences through symbols. This at times makes his poems obscure, Cf. "A coat". He used the same symbol to denote many things.

(8) He possesses a superb mastery of language. His poems have a melodic grace in the early stage. Later it became more direct and virile (पौरुषेय). He uses the traditional verse form. His rhythm is that of the ordinary speech. His style is compact and calculated. Behind the apparent simplicity of his style there is subtlety and depth.

## THE FASCINATION OF WHAT'S DIFFICULT

**Introduction :—**This poem was included in *The Green Helmet and Other Poems* published in 1920. It is a poem of the later period, and shows Yeats's departure from his earlier poems. He is no longer wandering in a land of dream and romance. Instead, he emerges in the open field of realism. He still champions (समर्थन करना) the nobility and splendour (ऐश्वर्य) of imagination, but at the same time he admits life's hard conditions. Yeats had been attracted towards reforming the Irish National Theatre which was really a very difficult task. He worked hard for the Abbey Theatre, but inspite of his best efforts he failed. This poem was written in connection with that failure venture of his.

**Summary :—**The poet feels that the sap of his life has dried up. He feels that he has lost the easy joy and natural contentment (तुष्टि) of his heart owing to spending of his energy over the reform of the Irish Theatre. The poet realises the futility (व्यर्थता) of his attempt because he has found, that there is some fundamental defect in the taste of the playwrights (नाटक-लेखक) and the play-goers. He has discovered that the playwrights have actually no real inspiration in them, and

yet they want to show themselves off as great dramatists. They pose to be riding the winged horse Pegasus although, in fact, their horse suffers flogging (चाबुक की मार), exertion (धकावट), sweating and jolting. It seems as if their horse drags heavy road-materials. Yeats curses those plays because they are made on order, for satisfying the vulgar tastes of the people. He also curses the debased (पतित) atmosphere of the theatre world where a really meritorious man has to quarrel every day with stupid actors, artists, theatre-goers and theatre proprietors. The poet has become thoroughly disgusted with this state of affairs and decides to bid good-bye to the theatre.

सारांश :—कठिन समस्याओं को सुलझाने की प्रवृत्ति महत्वाकांक्षी व्यक्तियों में स्वभावतः ही पायी जाती है। कवि भी इसी प्रवृत्ति का शिकार था। इसका परिणाम यह हुआ कि कवि की धमनियों का सारा खून सूख गया और उसका स्वाभाविक आनन्द और नैसर्गिक संतोष छिन गया। ऐबी थियेटर के उन्नत और सफल बनाने के लिए कवि ने सर-तोड़ परिश्रम किया पर उसका सारा प्रयत्न बेकार गया। नाटक देखने वालों की रुचि में कुछ भी सुधार नहीं हुआ। कवि निराश हो कर नाटक-जगत् से ही सम्बन्ध-विच्छेद कर लेने का दृढ़ संकल्प कर लेता है। उसका कहना है कि आयरलैंड के नाटककारों ने कहीं कुछ प्रकृत दोष है जिससे वे साधारण स्तर से ऊपर नहीं उठ सकते। उन्हें सच्ची प्रेरणा नहीं प्राप्त होती। प्रेरणा उस उड़ने वाले (पेगेसस) की तरह है जो देवताओं का घोड़ा था और देवताओं के निवास-स्थान ओलिम्पस पर्वत पर बादलों के बीच स्वच्छन्दता से उड़ता फिरता था। आयरलैंड के नाटककारों की प्रेरणा पेगेसस घोड़े के बजाय उस साधारण घोड़े की तरह है जो अपनी पीठ पर सड़क बनाने वाली वस्तुओं का भारी बोझ उठाकर चाबुक की मार के डर से पसीने से लथपथ होने पर भी किसी तरह दौड़ता है। अर्थात्, वे पैसे के लोभ में जनता को वही चीज देते हैं, जो वह चाहता है। उनकी रुचि को परिमार्जित करने की क्षमता उनमें नहीं है इसलिए कवि



उनसे असंतुष्ट हो कर नाटक से ही नहीं बल्कि रंगमंच और इस क्षेत्र से ही सदा के लिए अलग हो जाने का दृढ़ संकल्प करता है। वह उन नाटकों को लानत भेजता है जिनमें जनता की रुचि रखने के लिए पचासों तरह से काट-छाँट किये जाते हैं। वह रंगमंच को भी लानत भेजता है जिसका प्रबन्ध ऐसे कमाने वाले धूर्तों अथवा ऐसे मूर्खों के हाथ है जिन्हें नाट्य-कला का कोई भी ज्ञान नहीं है, और जिनके साथ काम करने में कवि को प्रतिदिन झगड़ा मोल लेना पड़ता है। वह कसम खाता है कि सवेरा होने के पहले ही वह अपनी प्रेरणा को अस्तबल में बन्द कर देगा और किल्ली लगा देगा जिसमें वह फिर बाहर नहीं आ सके।

कवि ने घोड़े के रूपक का निर्वाह करने के लिए ही प्रेरणा को अवरुद्ध करने के लिए 'अस्तबल' शब्द का प्रयोग किया है।

**Lines 1-4. Meaning :—**The poet wanted to perform the difficult task of reforming the Irish National Theatre. But all his labour went in vain. His efforts told much upon his health. It ate away the vitality of his life and did away with the natural joy and contentment of his heart. The poet regrets for his mistake and decides to leave the Theatre.

**Notes :—***Fascination*—fondness, love (प्रेम, मोह). *Of what's difficult*—a difficult job. *N. B.*—the reference is to the difficult task of reforming the Irish Theatre. *Sap*—juice, vitality (प्राण-शक्ति). *Veins*—नस. *Rent*—torn (क्षत-विक्षत होना). *Spontaneous joy*—natural pleasure, inborn pleasure (स्वभाविक आनन्द). *Natural content*—natural contentment (प्राकृतिक सन्तोष).

**Lines 5-8. Meaning :—**The poet has found that there is some fundamental defect with the Irish dramatists. They have no real inspiration in them. Their inspiration is not like that heavenly horse, Pegasus, the horse of God, which has a pair of wings and flies in the high regions of the sky quite freely and without any curb or restraint. Instead,

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their inspiration is like an ordinary horse of burden which drags heavy materials with difficulty and is continuously whipped by its master. The idea is that the dramatists do not write dramas under natural inspiration. They write cheap and vulgar stuff under pressure of public taste.

**Notes :—***Ails*—gives pain to, troubles (कष्ट देना, पीड़ित करना). *There's something.....colt*—our young Irish dramatists are suffering from some disease or defect (आयरलैंड के नाटककारों में कोई दोष या बीमारी है). *Colt*—a young horse, here spoken metaphorically about young Irish dramatists (घोड़े का बच्चा). *That must.....jolt*—they are like ordinary horse which has to bear the whip of the driver, labour hard and undergo a severe strain (वे साधारण घोड़े की तरह हैं जिन्हें सारस के चाबुक खा कर कठिन मेहनत करनी पड़ती है). *Shiver*—to tremble (कांपना). *Lash*—whip (कोड़ा). *Strain*—hard labour, exertion (मेहनत, थकान). *Sweat*—perspire (पसीने-पसीने होना). *Jolt*—jerk, sway violently (अधिक हिलना-डुलना). *At though it.....metal*—as if it were compelled to carry heavy road-materials (मानो इसे सड़क मरम्मत करने का भार-सामान ढोना हो). *As if it had not holy blood*—the Irish dramatists are contrasted with the winged horse of gods which had holy blood in it (मानो उनमें पवित्र रक्त न हो). *Nor on Olympus.....cloud*—as if it was not Pegasus which could fly to Mount Olympus, the abode of gods. The comparison is with the inspiration of the dramatists. The poetic inspiration should be able to fly to great heights like Pegasus, but the inspiration of the Irish dramatists did not rise to great heights (आयरिश नाटककारों की प्रेरणा उस दैवी पर वाले घोड़े की तरह नहीं है जो ओलिम्पस पर्वत पर बादलों के बीच उड़ता फिरता था).

**N. B.**—Pegasus is the name of a winged horse in Greek and Roman Myths. It was the horse of gods. Its abode



was on Mount Olympus. It is also called the horse of the Muses.

**Exp.** There's something.....road-metal—These lines have been taken from W. B. Yeats's poem entitled 'The Fascination of What's Difficult'. The poet had set upon himself the difficult task of improving the Irish National Theatre. He had taken upon himself the job of rectifying the Irish drama without reckoning (परवाह करना) the odds (कठिनाई) that he might have to face in that difficult task. In achieving that object the poet had to struggle hard, with the result, that the blood of his veins dried up. The poet laments (दुःख प्रकट करना) in these lines the degeneration (पतन) of the Irish dramatists whose inspiration was like an ordinary colt (बोड़े का बच्चेड़ा). A cold has no initiative. It runs after being whipped and lashed by the driver. The movement, so to say, is not spontaneous. But these writers, however, thought that their inspiration was like the winged horse, Pegasus. Pegasus was the horse of the gods which flew about the Mount Olympus, from cloud to cloud. But in fact they were wrong. Instead of having anything divine or natural (स्वामाविक) in their inspiration (प्रेरणा), their product was artificial and laboured. Their condition was like an ordinary horse which strenuously carries heavy road-metal, being whipped by the driver. Artistic work can never be produced on order. It can come out of spontaneous (स्वतः प्रेरित) feeling only. The Irish dramatists of Yeats's time produced dramas to suit the taste of the public, and hence they were not artistic. It is this demoralisation (पतन) of theirs which the poet laments in these lines.

**Lines 8-13. Meaning :—**The poet curses the Irish plays which were the product of depraved (भ्रष्ट) taste and were patch-works (जोड़-जाड़ का काम) rather than organic (संगठित) whole. He also curses the dirty atmosphere of the world of drama in which he had to quarrel daily with foolish actors,

theatre-goers and theatre-proprietors. He, therefore, decides to quit the field of drama, the very next day.

Notes :—*That have to be.....ways*—in which additions and alterations have to be made in various ways so as to make them suitable to the taste of the audience (जिन्हें कार-छाँट का जन-रुचि के योग्य बनाया गया है). *On the day's war*—the poet also curses his daily quarrel with knaves and fools of the theatrical companies. *The day's war*—daily war or quarrel (प्रतिदिन का झगड़ा). *Knave*—a false deceitful fellow, a villain (धूर्त, दूँधक). *Dolt*—a stupid fellow (मूर्ख). *Theatre business*—people in charge of theatre business, the proprietors of theatres (रंगमंच के मालिक). *Management of men*—management of people working in the theatre (थियेटर के प्रबन्धकर्त्ता). *I'll find.....bolt*—Yeats swears that he will lock up overnight his poetic and dramatic inspiration and never open it again for the public. As he has used the word 'colt' for poetic inspiration, so he uses the word 'stable' to house it because horses are housed in stables. *And pull out the bolt*—and I shall bolt the door of the stable (अस्तर में किल्ली लगा दूँगा).

Exp. I swear.....bolt—These are the concluding lines of W. B. Yeats's poem entitled 'The Fascination of What's Difficult'. W. B. Yeats tried his best to reform the Irish National Theatre, Abbey, but all his efforts went in vain. The Irish dramatists lacked natural inspiration, and the dramas produced by them were patch works rather than organic whole. They catered (मनोविनोद का प्रबन्ध करना) to the public taste which was low and vulgar. Not only the dramatists were bad but the entire theatrical world was vitiated (दूषित होना). The stage was owned and managed by fools and knaves, and people with real merit had to pick up fight with them almost daily. Hence the poet has become thoroughly disgusted and decides to bid good-bye to drama. He decides that before the break of dawn he will shut up his dramatic inspiration and bolt it, rendering



inaccessible to the theatrical world. He means thereby that he will quit drama for ever unless a new morn shows up.

**Critical appreciation :—**This poem belongs to the latter period of Yeats's poetic development. A mood of dejection is clear in this poem. The poet is apparently not happy with the contemporary literary and dramatic works. He might have been in search of a novel medium. It was the time when he had come out of the enchantment (जादू) of folk-lore, legends, and mystic twilight (धुंधलापन), and embraced (ग्रहण किया) cold realism. This poem is a specimen of realism. There is no soft word music nor is there any sort of rhythmic hypnoses. It is a poem composed after the poet's wakeful experience. It is no dream walking of the early Yeats. The words, the style, the idioms used, all are in tune with the spirit of realism. This poem is the expression of a man in clear terms who has struggled and has suffered. A note of dejection or frustration is quite clear here. This spirit is a common factor among the modern poets. The poet had struggled for the improvement of the Irish National Theatre but failed. The fascination of what is difficult inspired (उत्तेजित किया) him to feverish activity. But it dried the sap (रुन) out of his veins and took away spontaneous (हार्दिक, स्वतः प्रसृत) joy and natural contentment out of his heart. The poet becomes thoroughly disgusted and decides to quit the stage. The theme is exactly the same as the theme of Ben Jonson's *Ode to Himself*, in which he says :

*Come, leave the loathed stage,*

*And the more loathsome age,*

*Where pride and impudence, in faction knit,*

*Usurp the chair of wit;*

*Indicting and arraigning every day*

*Something they call a play.*

Though the theme of both the poems is the same, there is

a marked difference in the reaction (प्रतिक्रिया) of both the poets. Ben Jonson reacts violently to his lack of popularity and bursts out in vulgar abuses and slashing (मर्मभेदी) attacks. W. B. Yeats's reaction, on the other hand, is the reaction of a polished gentleman.

The language of the poem is extremely simple. It is the language of prose, the language of ordinary speech. But at the same time it has been given a metaphysical (आध्यात्मिक) twist by far-fetched analogy (एकरूपता). The comparison of the poetic inspiration of the Irish dramatists with a horse of burden and its contrast with Pegasus, the winged horse of gods, is at once metaphysical as well as classical. It is classical in content but metaphysical in spirit.

As has been said earlier, Yeats was a symbolist. Symbolism is a modern development. In this poem too we come across Yeats's use of symbolism. The words 'road-metal', 'stable', 'Olympus' etc. have been used symbolically. The contrast is well established by putting the swift winged Pegasus and the dragging horses. The former has spontaneity and gaiety. The latter simply sweats under the lash and strain.

## A COAT

**Summary :—**The poet made a coat for his song. This coat was embroidered—that is, it was beautified with something in the nature of needlework. The material he sewed on was made of old mythologies. From heel to throat this coat was robed in beautiful embroidery. But, the poet says the fools caught it, and wore it in the world's eyes as though they had made it. Then he suddenly becomes disinterested. They can have the wretched coat and keep it; it does not matter to him. He will find more entertainment in walking naked.

**सारांश :—**कवि ने अपने गीत के लिए एक कोट का निर्माण किया।



इस कोट पर बेल-बूटे कढ़े हुए थे—अर्थात् कसीदे-जैसी वस्तु से इसके सौन्दर्य की वृद्धि की गयी थी। जिस वस्तु से उसने सिलाई की थी वह थी प्राचीन कथाएँ। एड़ी से गरदन तक यह कोट सुन्दर बेल-बूटों से सुसज्जित था। पर, कवि कहता है कि यह कोट मूर्खों के हाथ लगा और उन्होंने दुनिया की नजरों के सामने इस तरह पहना मानी इसे उन्होंने ही बनाया हो। इसके बाद कवि अचानक विरक्त हो जाता है। वे लोग इस तुच्छ कोट को अपने पास रख सकते हैं; इससे उसको कोई वास्ता नहीं। बिना कोट के ही उसे अधिक आनन्द का अनुभव होगा।

**Lines 1-7. Meaning :—**The poet made a coat for his song; it was a very long coat; it stretched from heel to throat; the coat was decorated with embroideries out of old mythologies. But the fools took his song and sang it as though it were their own.

**Notes :—***I made my song a coat*—I made a coat for my song. *I*—the poet. *Made*—past tense of 'make'. *Make* here means to form of materials; to fashion. *My song*—my poetry; or more appropriately, ballad poetry; it may also mean popular song. *A coat*—external covering, as the fur or hair of a beast, the skin of serpents, the wool of sheep etc.; here it suggests a cloak—a loose outer garment worn over other clothes. *Covered*—spread over. *Embroideries*—variegated needle work; embroidery literally means work in gold, silver, silk or other thread, formed by the needle on cloth, stuff, and muslin, into various figures. *Coat covered with embroideries*—figuratively it suggests that Yeats's earlier poetry was full of old Celtic legends. *Out of*—proceeding, from, having its source in. *Old*—ancient. *Mythologies*—incredible, unauthentic narratives; saga; here it refers to those ancient compositions which comprise the history and mythology of the northern European races. Old mythologies may also refer to Celtic legends i. e. legends pertaining to the primitive inhabitants

of the south and west of Europe, or to the early inhabitants of Italy, Gaul, Spain, and Britain. *From heel to throat*—from foot to head i. e. from head to foot. *Heel*—the hind part of the foot. *Throat*—the interior part of the neck in which there are the passages for the food and breath. *But*—But has two functions here : (1) it exhibits a contrast; (2) it supplies what is wanting to elucidate or modify the sense of the preceding part of the sentence : *I made my song a coat... from heel to throat*. Here it means *but then*. *The fools*—the vulgar people. Such people do not generally exercise their reason and pursue (अनुसरण करना) a course (मार्ग) contrary (विपरीत) to the dictates (प्रेरणा) of wisdom; the common folk. *Caught it*—ran after it and finally seized it (अधिकृत कर लिया). *Wore it*—put it on (पहना). *Caught it and wore it in the world's eyes*—the general public sang it, so that the world could hear it. *As though they had wrought it*—just as though they had composed it.

**Exp.** *I made my song a coat.....wrought it*—These lines have been taken from Yeats's poem "A Coat". The poet made a coat for his song. It stretched from heel to throat and looked more like a cloak than a coat. The coat was decorated with variegated (रंग-बिरंगा) needle-work. The material he sewed on was made of old mythologies. But the common people of the world soon seized it and put it on.

Figuratively (लाक्षणिक रूप से), these lines mean that the poet composed a song which was based on old mythologies. It may be that his song was replete (परिपूर्ण) with references to ancient compositions which comprise the history and mythology of the primitive inhabitants of the south and west of Europe known as the Celts. But to his utter (अत्यधिक) dismay (विस्मय) he very soon found that the common people of the world seized it and sang it so that the world could hear it just as though they had composed it.



**Critical notes :—**The whole thing is just an extravagant expression of a whimsical (सनक वाला) idea. Here attention need be drawn to the use of the word "wrought". *Wrought* is the past tense of the verb to work, but is not now used in that connection. With metals it signifies work effected by hammering or beating into shape. To say they'd "wrought" a song would be somewhat extravagant, but the expression will stand here well enough because this is an extravaganza (उद्भ्रान्त रचना).

**Lines 8-10. Meaning:—**The poet suddenly becomes disinterested. They (i. e. the general public) can have the wretched coat and keep it; it does not matter to him. He will find more entertainment (आह्लाद, आनन्द) in walking naked.

**Notes :—***Song, let them take it*—let them take the song; let them sing it, so that the world could hear it, just as though the people had composed it; it matters little to him. *For—*since; because. *Enterprise*—courage; a daring plan; the carrying out of a daring plan (साहस, साहसिक कार्य). *In walking naked*—here it means entertainment. *Walking*—moving with the help of his own feet; the idea is without drawing sustenance (सामग्री) from old mythologies or from any other source. *Naked*—without clothes; open; uncovered. Figuratively, it suggests here simple and unadorned.

**Exp. Song, let them take it.....in walking naked—**These lines have been taken from Yeats's poem "A Coat". The poet made a coat for his song. It stretched from heel to throat and looked more like a cloak than a coat. It was also robed in beautiful embroidery with nothing but ancient threads. But the common people of the world soon seized it and put it on and made a gesture (दिखावा) before the world that they had fashioned it. The poet becomes disinterested. The general public can have the wretched coat and keep it;

it does not matter to him. He will find more entertainment in walking naked.

Figuratively, these lines suggest that the poet wrote a song from the depth of his heart. This song of his was robed in beautiful embroidery with nothing but ancient threads. In other words it was replete (परिपूर्ण) with references to ancient compositions which comprise the history and mythology of the primitive (प्राचीन) inhabitants of the south and west of Europe known as the Celts. But very soon the poet noticed that the general public sang it, so that the world could hear it, just as though the people had composed it. In these lines the poet complains that the fools have taken his song and have sung it as though it were their own. The poet becomes disinterested. They can have the wretched song and keep it. This song was overwrought (अति परिमार्जित) in tone, consciously elaborate (विस्तृत) in decoration and was (to the point of excess) replete (परिपूर्ण) with ancient Celtic legends (उपाख्यान). The poet will find more entertainment in writing plain and simple songs.

Critical notes :—“There’s more enterprise in walking naked” is delightful expression. Enterprise is the result of taking certain risks. A person is said to be enterprising (दिलेर) who is not afraid to “do things” and who makes a success of what he does. It does not mean here a bold, arduous (कठिन) or hazardous (जोखिम वाला) undertaking (कार्य) either physical or moral e.g. the attack on the powerful enemy was a bold, but successful enterprise; or the attempts to evangelize (ईसाई सिद्धान्त का प्रचार करना) the heathen (मूर्तिपूजक) are noble enterprises (शुभ कार्य). Enterprise in this context must necessarily mean entertainment as the result of a man’s success in doing a work. Success is sweet, but joy is in the doing, not the end of journey but the travelling is what makes life worthwhile (उपयुक्त, योग्य). Enterprise has a more or less similar idea



here. It means the pleasure which the mind receives from anything interesting, and which holds or arrests the attention. *Walking*—moving slowly on the feet; stepping slowly along. Walking differs from running only in the rapidity (तेजी) and length of the steps. Here *walking naked* means *walking without the coat embroidered with old mythologies*; in other words writing poetry without drawing sustenance (सामग्री) from ancient mythologies. *Naked*—not covered, bare, having no clothes on; plain, simple; manifest (स्पष्ट); not concealed; without necessary additions; *nor ornamented* (सज्जित) *with embroideries* as, plain muslin. Here it means *not ornamented with embroideries out of old mythologies*. It is a delightful expression.

**Critical appreciation :—**In 'Features of Yeat's Poetry' we have seen that he was a difficult poet to understand particularly when he took recourse to symbolism. The central idea of this poem is, perhaps, something different than its words suggest. It may be treated, as symbolistic where the word 'coat' is symbolically used. 'Song' here may stand for the poetic inspiration of the singing bard (कवि). If inspiration is the soul of poetry, style is its body, i.e. coat. In the first quatrain of this poem we find how Yeats adorned his poetic inspiration. He says that he wrote poems which were beautiful pieces of embroideries in words. The idea is that the design element of his songs were colourful, subtle and that he borrowed the sketch of such designs from the old myth of Ireland. This analysis may be probable in view of the fact that the earlier poems of Yeats were mythical, delicate and soft. Those were highly imaginative and full of airy grace. But later he changed his style and his poems became the expressions of his dejection and frustration. The reason of this change may perhaps be found in the second quatrain. Other poets began to imitate him. That is to say, they

started using the coat (style) of his poetry for their own purpose. The result was disastrous according to the poet. A particular dress suits a particular body. The body of the poems of such poets who imitated Yeats was so crude that the colourful coating (style) of Yeats made them inaeesthetic (सौन्दर्यविहीन). The imitators simply imitated him. The word 'wrought' is very appropriate here. It is not used here in the usual meaning found in dictionaries. It is used in the sense of hammering a metal into a shape. The element of dejection is quite apparent in the last line of the second quatrain. In the concluding couplet the poet gives a startling declaration. He says that it is good that his imitators have disrobed (आवरणहीन बनाना) his poetic creation. This will of course make his songs naked but, perhaps, that will be good. Stripped of the style, the essence of his poetic inspiration would shine in its nakedness just like the naked sky above. This anarchism or nihilism (शून्यवाद) is another specimen of modern poetry.

So far as the rhythm goes there is not much worth noticing. The rhymes are not particularly good. But we may ignore this defect by keeping in view the trend of modern poetry. Less care is taken by the modern poets in looking after the rhythm of a line than the spirit behind the lines. One cannot ignore to see the beautiful rhythm of the last two lines of this poem. This compensates (क्षति-पूर्ति करना) all its defects.

### CECIL DAY LEWIS

**Life and works of the poet :—**Cecil Day Lewis is the son of an Irish Clergyman. He was, born in 1904. He is a descendant, on his mother's side, from Oliver Goldsmith. He was a scholar. While at the University, he edited "Oxford Poetry"



in collaboration with Auden. In 1951 he received Chair of Poetry at Oxford. W. H. Auden, Cecil Day Lewis, Stephen Spender and Louis MacNeice, these four poets formed a group which is known by the name of "The New Country Group". The poets of "The New Country Group" reacted (प्रतिक्रिया करना) strongly against the doctrine (सिद्धान्त) of "art for art's sake" and against luxury (विलासिता) poetry. They used slang (अशिष्ट भाषा), jazzy metres and imageries drawn from the world of machineries and boys' stories. They believed in Marxian philosophy and Freud's psychology of the unconscious (अवचेतन). The Spanish civil war and the rise of Nazism and Fascism in Europe gave the New Country poets a heroic myth (पौराणिक कथा) which moved them as deeply as the democratic movement of 1820 had moved Byron, Shelley and Leigh Hunt. Day Lewis celebrated the exploits (पराक्रम) of a Spanish trawler (झोटा जहाज) in *The Nabara*. In *The Volunteer* he pays tributes to the Englishmen who fell fighting with the International Brigade (सेना की टुकड़ी). His *Transitional Poem* was published in 1929. *From Feathers to Iron* in 1931, *Magnetic Mountain* in 1933, *A Hope For Poetry* in 1936, *Poems In Wartime* in 1940 and *World Over All* in 1943. He writes satires as well as lyrics. In his lyrics there is a quietness (शान्ति), clarity (स्पष्टता) and sweetness rarely found in the English poetry of his time. He has a strong sense of the English natural scene and a power of presenting it with flowing music. Day Lewis's craftsmanship (रचना-कौशल) underwent a change with the passing of time. The imagery of modern industry and transport which he used in the beginning extensively (अधिकता से), underwent a change later on. He, then, wrote as a countryman with delight in the landscape (जमीन का दृश्य) etc. Gradually his style gained in economy (मित्रव्ययिता) and force. Cecil Day Lewis had been a professor of poetry at Oxford till 1956 when he was succeeded by W. H. Auden.

*From Feathers To Iron* is a series of lyrics in which he dwells on the experience of marriage and parenthood. He says that love is not enough without children. At first he sings the praise of fertility (प्रजनन-शक्ति) and then of the pain and suffering of birth. Then he writes poems addressed to mother and the child, which are sparkling (चमकना) with wit and fancy. After the extremities of pain and fear, comes deliverance (मुक्ति). It is the first attempt in verse, at an analysis of marriage in relation to parentage (माता-पिता बनना). In *Magnificent Mountain Day* Lewis exposes the reactionaries (प्रतिक्रियावादी) and the open enemies of progress, the flattering spell of love, press sensations, press education, the religion of science, false romance etc.

Day Lewis has a mastery over love-song. He has written many tender poems in which he has traced the effect of love as the personality of man.

He is more balanced and common-sensical than many of the political poets of the 'thirties. In matters of technique he is indebted to Eliot and Hopllins without of course the former's sense of despair e.g. "*The Waste Land*". He is often akin to the metaphysical poets with his concise imagieries. He has a little sense of structure. He is a very good writer of narrative poetry which may be seen after studying his "*The loss of the Nabara*."

### SUPPOSE THAT WE.....

**Summary :—**In this poem the poet reflects upon the life and death. He supposes that we may die to-morrow or the next day due to some accident. There may be a ship wreck due to the breaking of shafts (मशीन की धुरी, डंडा) as a result of the storm, or due to wrong signal, or due to the lifting off flag (उभरा किनारा). He then questions : "Will it be a premature (असमय का) death ? Will it be a cause of sorrow ?" Obvious



(स्पष्ट) he means that death is not an object of sorrow. Life does not give anything to man nor death takes away anything. It is true that love makes human life cheerful, but love is not a thing to be enjoyed for eternity (अनन्त-काल). Even a brief span (अवधि) of love is enough. The poet compares human affection (प्रेम) with a leaf and a linnet (गाने वाली चिड़िया). Just as a leaf shoots out of a tree, becomes dead and falls off in fullness of time, or a linnet takes its birth and dies in fullness of time without expecting anything from anybody, so love is born in human heart naturally and fades away after a brief existence. Joys come in the life of a man and make it cheerful just as the bright rays of sun illumine (प्रकाशित करना) a dark wood. According to the poet even a small and occasional dose (मात्रा) of joy is enough.

But just as the poet is not afraid of death so he is not afraid of life also. In the dark valley of life he has found a pathway. This is the pathway of love. It restores his nerve and makes him throb (स्पर्दित होना) with vitality (जीवनी-शक्ति). Hence he does not smart (पीड़ा अनुभव करना) with a sense of weariness.

Some people exalt (प्रशंसा करना) death. They say that after death man passes into a region where there is no effect of time. There, the primrose flowers are wet with dew which never dry up, the sun always shines with unabated (क्षीण न होने वाला) brightness and the lime trees fill the air with a sweet smell.

But no one is sure of the condition of life after death. Therefore, the poet leaves that and thinks of life here and now. His view is that death does not take away anything from life; so life does not require any enrichment. It is good as it is, and it is better to live even though there is nothing to fear in death.

Man is full of passion ever since he is only a year old. He runs across the bean fields in the south wind. He sits at the

mouth of a river to feel the rush of the water-current. He indulges in many such childish games. All these are childish pranks but they prove the vitality possessed by man.

In old age the vitality of life goes away. Man finishes his research into life, his pursuit of difficult works comes to an end. He determines the boundaries of his country by mapping out the plains and tracing out the hills which form a natural boundary. He is left to routine work only. He has to plough the meadow land and reclaim the marshes.

सारांश :—इस कविता में कवि “जीवन और मृत्यु” पर अपना विचार व्यक्त करता है। वह सोचता है—“मान लो किसी दुर्घटना से कल ही या दो-एक दिन में हमारी मृत्यु हो जाय। तूफान के कारण जहाज में यात्रा करते समय जहाज के मशीन का डंडा टूट जाय, या गलत संकेत मिलने के कारण जहाज या गाड़ी टकरा जाय या जहाज के उभरे किनारे वाले यंत्र के उठ जाने से जहाज टूट जाय जिससे हमारी मृत्यु हो जाय। तो क्या यह अनामयिक मृत्यु होगी? क्या यह शोक का विषय होगा?” स्पष्ट ही कवि का अभिप्राय यह है कि मृत्यु शोचनीय वस्तु नहीं है। जीवन से मनुष्य को कुछ नहीं प्राप्त होता और न मृत्यु से ही उसकी कोई हानि होती है। यह सत्य है कि प्रेम मानव-जीवन को सुखमय बनाता है और प्रेम जीवन में ही प्राप्त होता है, कवि की दृष्टि में प्रेम अनन्त-काल तक सुख देने वाली वस्तु नहीं है। प्रेम की थोड़ी मात्रा ही जीवन भर के लिए यथेष्ट होती है। जिस प्रकार पेड़ से फल आप-ही-आप निकलता, समय पाकर सूख जाता और झड़ जाता अथवा एक गाने वाली चिड़िया थोड़े समय के जीवन के बाद आप-ही-आप मृत्यु को प्राप्त हो जाती है, उसी प्रकार मानव-हृदय में प्रेम आप-ही-आप पनपता और समय के बाद क्षीण हो जाता है। आनन्द मानव के जीवन में आते ही थोड़े समय के लिए उसके जीवन को सुखमय बना जाते हैं, ठीक उसी तरह जैसे घना अन्धकार भरा जंगल सूर्य की रश्मियों से सहसा आलोकित हो उठता है।



है। अतः कवि की दृष्टि में आनन्द की थोड़ी मात्रा भी यदि कभी-कभी मिल जाती है तो वही जीवन के लिए यथेष्ट है।

कवि जिस तरह मृत्यु से नहीं डरता उसी तरह जीवन से भी नहीं डरता। जीवन की अन्धकार-भरी तराई में कवि को एक प्रशस्त मार्ग मिल गया है। वह मार्ग है प्रेम का। प्रेम उसकी नसों में शक्ति का संचार करता है और उसे संजीवन प्रदान करता है। इसलिए वह जीवन में थकान का अनुभव नहीं करता।

कुछ लोग मृत्यु को ही श्रेष्ठता देते हैं। वे कहते हैं—मृत्यु के बाद मनुष्य उस प्रदेश को चला जाता है जहाँ समय का कोई प्रभाव नहीं रहता, जहाँ वसन्ती गुलाब के फूल सदा तुषार-मण्डित रहते हैं, जहाँ सूर्य सदा अपनी पूर्ण प्रभा से चमकता रहता है और जहाँ नीबू के पेड़ों की खुशबू से वातावरण सदा सुगन्धित रहता है।

पर जीवन के उस पार क्या है यह कौन जानता है? इसलिए कवि जीवन के उस पार का चिन्तन छोड़ इस लोक के ही जीवन के विषय में सोचता है। उसका ख्याल है कि मृत्यु से जीवन में कोई कमी नहीं आती; अतः जीवन को सम्पन्न करने की भी आवश्यकता नहीं है। यद्यपि मृत्यु से डरने की कोई बात नहीं है तथापि जीवित रहना अच्छा है।

मनुष्य एक साल का हो जाता है तभी से उत्कंठाओं से परिपूर्ण हो जाता है। दक्षिणी हवा में वह सेम के खेतों में दौड़ता फिरता है। नदी के मुहाने पर बैठ कर पानी की तीव्र धारा का अनुभव करता है। इस तरह वह कितने ही लड़कपन के खेल खेलता है। यद्यपि ये लड़कपन के खेल हैं पर इनसे यह प्रमाणित होता है कि मनुष्य में कितनी जीवनी-शक्ति है।

बुढ़ापे में जीवनी-शक्ति कम हो जाती है। मानव जीवन का अन्वेषण समाप्त कर लेता है। कठिन कार्यों का अन्त हो जाता है। वह तराइयों का नक्शा तैयार कर अपने देश को प्राकृतिक सीमाओं के अन्दर बाँध लेता है। बाद में केवल प्रतिदिन के कार्य रह जाते हैं जिनमें कोई उत्कंठा नहीं

रह जाती। उसे चरागाह को जोतना तथा दलदल वाली भूमि को खेती योग्य बनाना ही शेष रह जाता है।

**STANZA 1. Substance :—**We may die to day or to-morrow or any moment by an accident in the ship or a train. But it is neither a premature death nor it should be a cause of sorrow.

**Notes :—***Suppose*—assume (मान लेना). *Come to an end*—die (मर गये). *Shafting*—a long and straight bar, a part of the machine of a ship (जहाज के मशीन का डंडा). *In storm*..... *broken*—the death may be caused due to shipwreck effected by the breaking of shaft, in a storm (तूफान के कारण जहाज के डंडे का बल्ला टूट जाने से जहाज डूब सकता और उससे मृत्यु हो जा सकती है). *On a mistaken signal*—the cause of death may be the giving of a wrong signal by the signaller (रास्ता साफ होने का संकेत देने वाले अधिकारी के गलत संकेत देने के कारण मृत्यु हो सकती है). *The flange lifting*—a technical process in the operation of ship whereby the ship may be the victim of an accident (एक क्रिया जिससे जहाज को खतरा पैदा हो). *Flange*—a raised edge on the rim of a wheel. *Premature*—untimely (समय से पहले). *Would*..... *premature*—would it be an untimely death (क्या यह असामयिक मृत्यु होगी ?) *Text*—subject original word requiring comment (विषय).

This stanza reveals a casual attitude towards life and the transitoriness of our body. This approach is typically modern. Things are taken realistically.

**STANZA 2. Substance :—**Life gives nothing to man, death takes away anything. Love no doubt adds some charm to life, but the quantity of love is not material. Love grows in human heart naturally like the birth a leaf or a linnnet, and fades in fullness of time. It is not a thing to be enjoyed eternally (हमेशा, अनन्त-काल तक).

**Notes :—***Endurance*—continuance of life (बराबर जीवित रहना). *Denies*—refuses to give (नहीं देती है). *Say what*..... *us*—the poet.



asks as to what life gives to a man and what death takes away from him. His view is that death does not make any difference in the life of a man. *In its creation*—in its birth (उत्पत्ति में हो). *Eternity*—lasting for ever (अनन्त-काल). *Love's.....eternity*—the very birth of love is enough. It is not necessary that man should continue to enjoy love for ever (प्रेम का उदय होना ही यथेष्ट है, इसका निरन्तर बना रहना आवश्यक नहीं। जीवन में एक बार प्रेम हो जाने से ही वह सदा के लिए जीवन को आलोकित करता रहता है). Another modern tendency. Love here is not unnecessarily romanticised. *Linnet*—a small singing bird (एक गाने वाली चिड़िया). *Affection*—love (प्रेम). *Reassurance*—repeated assurance of safety (बने रहने का आश्वासन). *Like leaf.....reassurance*—just as a leaf shoots out of a tree and dries up when time comes, so also the affection of a man's heart is born and then fades. It does not ask for assurance of its safety or continuance.

**Exp. Say what.....reassurance**—These lines have been taken from the poem of Cecil Day Lewis entitled 'Suppose That We.....'. The poet's view is that life does not give anything to man, nor death takes away anything from him. Therefore, he looks upon death with supreme (अत्यन्त) indifference (अन्यमनस्क भाव). It is true that love makes life charming and enjoyable. But love is a thing the very birth of which satisfies the soul. It cannot be enjoyed for eternity. Once love takes possession of the human heart it sustains human life for ever. The poet compares the affection of a true heart with a leaf and a linnet. Just as a leaf shoots out of a tree naturally, dries up after some time and falls off, or a linnet takes its birth, sings joyfully till it lives, and then dies in fullness of time, so love also is born in human heart quite naturally. After enduring for some time it fades away. Just as the leaf and the linnet do not wish for the continuance of their life so human affection also does not want continuance. Its fullness is achieved in the very birth of love.

व्याख्या :—ये पक्तियाँ Cecil Day Lewis की कविता Suppose That We... से ली गयी हैं। कवि का खयाल है कि जीवन से न तो मनुष्य को कुछ प्राप्त होता है और न मृत्यु से ही उसकी कोई हानि होती है। वह मृत्यु को विलकुल अन्यमनस्क भाव से देखता है। यह सत्य है कि प्रेम जीवन की रंगीन और सुखमय बनाता है पर प्रेम का उदय ही आत्मा की शान्ति के लिए यथेष्ट होता है। प्रेम अनन्त काल तक उपभोग करने की वस्तु नहीं है। मानव-हृदय में एक बार प्रेम का उदय हो जाने से हो वह सारे जीवन का सम्बन्ध हो जाता है। कवि हृदय के प्रेम की तुलना पेड़ की पत्ती और एक गाने वाली चिड़िया से करता है। जैसे पेड़ की पत्ती आप-ही-आप पेड़ से फूटती तथा कुछ दिनों के बाद सूख कर पेड़ से झड़ जाती है अथवा Linnet चिड़िया जन्म लेती, स्वेच्छापूर्वक गाती और समय पूरा हो जाने पर मर जाती है उसी तरह प्रेम मानव-हृदय में आप-ही-आप उपजता और समय पा कर सुर्मा जाता है। जैसे पेड़ की पत्ती तथा Linnet चिड़िया अधिक जीवन की अपेक्षा नहीं रखती वैसे ही मानव-प्रेम नित्यता की अपेक्षा नहीं करता। प्रेम के उद्भव में ही उसकी पूर्णता निहित रहती है। अतः कवि की दृष्टि में प्रेम के लिए अधिक जीवन की लालसा करना व्यर्थ और अर्थशून्य है।

STANZA 3. Substance :—Joys come in the life of a man for some time, but that brief visit itself sustains life for ever. The poet compares this with a natural phenomenon (वटना). When the sun rises in a dark jungle, it illumines (प्रकाशित करना) the whole jungle and fills it with life. Similarly, joys, though brief, make the whole life happy. This much and no further. Love is good for it gives us happiness.

Notes :—Wood—forest (जंगल). Felicitous—delightful, prosperous (परम सुखी, आनन्दकर). Through.....shadows—through the shadows of trees which were asleep at night and seemed to have awakened with the rise of dawn (पेड़ों की छाया हो कर जो लगने लगे थे सोकर उठे हों). Crystal—clear, transparent (स्वच्छ). Cadenzas—rhythm, close of a musical passage (ताल, टेक). Once for all—



ever (हमेशा के लिए). *Is quickened*—becomes alive, moves with activity (सचेष्ट होता है, पुनः जीवित होता है). *Suffices*—becomes sufficient (यथेष्ट होता है).

**Exp. Over dark.....suffices :—**These lines have been taken from the poem of Cecil Day Lewis, entitled 'Suppose That We...'. The poet starts with an assertion (कथन) that death is not a thing to be discouraged or feared. The common belief is that life is made cheerful by love and joy. But the poet's view is that though love and joy make human life happy and cheerful, yet it is not necessary or possible for a man to enjoy love and experience, delight and joy for ever. Love achieves perfection as soon as it is born. Similarly, joys when they come in the life of a man, even though for a short time, make the whole life happy. The poet illustrates this with a simile (उपमा). When dawn breaks in a dark jungle, the bright rays of the sun penetrate (बुझना) the dark wood through the shadows of awakened (सो कर उठना) trees, and enliven (जीवित करना) it for the whole day. Similarly, love and joy make life happy even though they visit life only for a short while. The poet's view is that if love and joy have once cheered up life it is no good to wish for further prolongation (विस्तार) of life.

**व्याख्या :—**ये पंक्तियाँ Suppose That We... नामक कविता से ली गयी हैं। कवि का खयाल है कि मृत्यु ऐसी चीज नहीं है जिससे मनुष्य हतोत्साह हो या डरे। सर्वसाधारण का विश्वास है कि प्रेम और आनन्द जीवन को सुखमय बनाते हैं। पर कवि का खयाल है कि यद्यपि प्रेम और आनन्द जीवन को सुखमय बनाते हैं तथापि न तो यह आवश्यक है और न सम्भव ही है कि मनुष्य को प्रेम और आनन्द सदा ही उपलब्ध होता रहे, प्रेम उत्पत्ति के साथ ही पूर्णता प्राप्त कर लेता है। उसी प्रकार यद्यपि मानव-जीवन में आनन्द कुछ क्षणों के लिए ही आता है तथापि वह सारे जीवन को सुखमय बना जाता है। कवि इसे उपमा द्वारा स्पष्ट करता है। अंधकारपूर्ण जंगल में जब सूर्योदय होता है तो सूर्य की उज्ज्वल किरणें जंगल के अंधकारपूर्ण पेड़ों

की छाया से छन कर आतीं और सारे जंगल को दिन भर के लिए अनुप्राणित और सजीव कर देती हैं। उसी प्रकार प्रेम और आनन्द यद्यपि थोड़े समय के लिए आते हैं तथापि वे सारे जीवन को सुखमय कर देते हैं। कवि का तात्पर्य यह है कि जीवन में प्रेम और आनन्द का अनुभव कर लेने के बाद जीवन की वृद्धि की कामना करना व्यर्थ है।

**STANZA 4. Substance :—**Though the poet is not afraid of death, he does not fear life also. He has found out a way in the dark valley of life. This is the way of love. Love invigorates (बल देना) his nerves and so he does not feel weary of life.

**Notes :—***Valley of the shadow of life*—The expression is based on the expression 'Valley of the Shadow of Death' in John Bunyan's 'Pilgrim's Progress.' The simple meaning is 'in the valley of life.' Shadow is always dark. Hence, the expression 'shadow of life' has been used in order to fit in with the metaphor of dark valley. *Causeway*—a pathway (रास्ता). *Restores*—bring back to former state (पूर्वावस्था में लाता है). *Restores the nerve*—gives a new vigour to the nerves (स्नायु को नया शक्ति प्रदान करता है). *Resilient*—springing back, rebounding (उछलता हुआ). *Love is...resilient*—we feel love like a sensation under our feet (पैरों तले हम प्रेम का स्पंदन अनुभव करते हैं).

**Exp. Nor fear.....be weary ?—**This is the fourth stanza of Cecil Day Lewis's poem entitled 'Suppose That We.....'. In this poem the poet reflects over life and death. He is not afraid of death, nor is he afraid of life. In the dark valley of life he has found out a pathway, which is the path of love. Hence, he has no reason to be afraid of life. Love invigorates (बल देना) his drooping (शिथिल) nerves, and he feels its throbbing (स्पंदित) under his feet. Hence, there is no reason why he should be weary of life. The poet's theory is that man ought not fear death, but at the same time he should not be afraid of facing life. Love is very potent (बलवान) force in life, although it is not a thing to be enjoyed for eternity (अनन्तकाल तक).



**व्याख्या :—**यह Cecil Day Lewis की कविता Suppose That We... का चतुर्थ पद है। कवि इस कविता में जीवन और मृत्यु पर अपना विचार व्यक्त करता है। वह मृत्यु से नहीं डरता और न जीवन से ही भागता है। जीवन की आंधकार भरी तराई में उसे पथ-भ्रष्ट होने का तनिक भी भय नहीं क्योंकि उसे सही मार्ग का दर्शन प्राप्त हो चुका है। यह मार्ग है प्रेम का जो स्नायुओं को नवीन शक्ति प्रदान करता है और सदा स्पंदित रहता है। कवि प्रेम का स्पंदन अपने पैरों तले अनुभव करता है। अतः वह न तो जीवन में थकान का अनुभव करता है और न जीवन से डरता ही है।

**STANZA 5 Substance :—**Some people say that life beyond death is really happy. It is a region where effect of time cannot be felt. There, the primrose flowers are wet with dew which never dry; the sun shines in its full brightness for ever; and the smell of the lime tree fills the air.

**Notes :—***We walk.....altogether*—in the life beyond death time does not exercise any influence, and one does not suffer from growing age (मृत्यु के बाद के जीवन में समय का कोई असर नहीं पड़ता; प्राणी को जरा और मृत्यु का अनुभव नहीं करना पड़ता)। *This way*—towards death (मृत्यु की ओर)। *Region*—tract of land (प्रदेश)। *Primrose*—a plant bearing beautiful yellow flowers (बासंती गुलाब)। *Immortal*—that which never dies (अमर)। *Meridian*—full splendour, mid-day (मध्याह्न, सर्वश्रेष्ठ ऊँचाई जहाँ पर सूर्य मध्याह्नकाल में पहुँचता है)। *Sun at... ..ever*—the sun always shines in its full brightness (सूर्य सदा क्षितिज पर रहता है अर्थात् सदा पूरे प्रकाश से चमकता है)। *In scent .....tree*—the lime tree fills the air with its sweet smell (नीबू के पेड़ की खुशबू से वातावरण सुगंधित रहता है)।

This stanza reveals the poet's great love of nature. This also reveals his great potentiality of lyrical power. A fine imaginary picture of an ever green land is portrayed here.

**STANZA 6. Substance :—**The poet gives up talking about the land of death, and reverts to life. Death is no horror to him, yet he thinks that to live is better. His view is that

death does not reduce pleasure nor does life require additional pleasure.

**Notes :—***This is.....tell of*—the poet postpones (स्थगित करना) talking about the land of death for some future date, because, life after death is not a matter of common experience (मृत्यु के बाद क्या होता है यह साधारण अनुभूति की वस्तु नहीं इसलिए कवि इसे मविष्य के लिए छोड़ देता है). *Diminish*—reduce (घटाना). *Replenishing*—filling up again, adding (फिर से भरना, बढ़ाना). *Here-now...* *replenishing*—the poet leaves aside the land of death and thinks about the life of this world, of the immediate present. His view is that death does not reduce pleasure, nor does life require any additional pleasure.

**STANZA 7. Substance :—**Ever since a man grows about a year old his passions become mature (परिपक्व). He runs across the bean-fields in a south wind; and he tries to feel the impact (धक्का) of the current of water by crossing the mouth of a river. Though these are childish sports, yet they are proof of the fire that burns within the heart of man. This stanza shows the poet's faith in the Freudian psychology. Basic emotions of the same magnitude in a child or in a fully grown up man have been asserted here.

**Notes :—***Passion.....birthday*—passion becomes mature by the time man celebrates his first birthday. Man becomes subject to desires ever since he is a year old. (जब मनुष्य की पहली सालगिरह होती है तभी से उसकी कामनायें परिपक्व हो जाती हैं अर्थात् एक साल की उम्र से ही मनुष्य लालसाओं का शिकार हो जाता है). *Bean-fields*—सेम का खेत. *Fording*—to cross a river by wading (हेल कर नदी पार करना). *To feel the tide-race*—experience the impact of the current of water (पानी की धारा का वेग अनुभव करने के लिए). *Tide*—periodical rise and fall of water (पानी का उतार चढ़ाव, ज्वार-माटा). *Though proof.....possessions*—though these are child's play yet they prove the desire burning in the heart of man (यद्यपि ये लड़कों के



खेल होते हैं, तथापि इनसे प्रमाणित होता है कि मानव-हृदय में कैसी आकांक्षाएँ और उत्कंठाएँ रहती हैं)।

**Exp. Passion... ..possessions :—**These lines have been taken from the poem of Cecil Day Lewis, entitled 'Suppose That We.....'. Here the poet reflects upon life and death. His view is that death is not bad and there is no horror in it. Some people extol (प्रशंसा करना) death, but the poet does not agree with this extreme view also. He gives up contemplating about the land of death, and talks of life. He says that though dying is good enough, yet to live is no mean. Then he reflects upon the joys of life. He says that man's passions become mature ever since he becomes about a year old. As a child, a man runs about in the south wind across the been-fields, sports in the river and feels the impact of the current of water. These are no doubt childish acts of playfulness, yet the poet sees in these acts a proof of the fire and enthusiasm that burns in the heart of man.

**व्याख्या :—**ये पंक्तियाँ Cecil Day Lewis की कविता Suppose That We...से ली गयी हैं। इसमें कवि जीवन और मृत्यु पर चिन्तन करता है। उसका खयाल है कि मृत्यु बुरी चीज नहीं है और उसमें डरने की कोई बात नहीं है। कुछ लोग परलोक की तारीफ करते हैं पर कवि इससे भी सहमत नहीं है। वह परलोक के विषय में सोचना छोड़ इस लोक के जीवन पर ही चिन्तन करता है। उसका कहना है कि यद्यपि मृत्यु बुरी नहीं है तथापि जीवित रहना अच्छा है। इसके उपरान्त वह जीवन के आनन्दों के विषय में सोचता है। उसका कहना है कि मानव जब एक साल की उम्र का हो जाता है तभी से वह उत्कंठाओं और लालसाओं से परिपूर्ण हो जाता है। वह सेम के खेतों में दक्षिणी हवा में दौड़ता फिरता है और नदी की तीव्र धारा के वेग का अनुभव करने के लिए नदी को हेल कर पार करता है। इस तरह वह अनेक खेल खेलता है। यद्यपि ये बाल्यावस्था के खेल हैं तथापि इनसे यह पता चलता है कि मनुष्य के हृदय में कैसी उत्कंठाएँ और लालसाएँ भरी रहती हैं।

**STANZA 8. Substance :—**In old age, the passions of youth come to an end. Man finishes his search for life. The poet illustrates this by the ordinary activities of man. Just as a man maps out the plains, finds out the natural boundaries of a country and gives it a name, and later on does ordinary works like ploughing the meadows and reclaiming (खेती योग्य बनाना) the marshy (दलदल वाली) lands, so in old age man does only routine work. There is no novelty, no heat, no passion in him then.

**Notes :—***Research*—careful enquiry, critical investigation (अन्वेषण). *Now our.....done*—in old age we cease to become inquisitive (जिज्ञासु). We finish our researches in life (बुढ़ापे में हमारा अन्वेषण समाप्त हो जाता है). *Measure*—to estimate, to ascertain size etc. (अनुमान लगाना). *Measured the shadow*—life is not substantial but a shadow. By the time man attains old age he is fully initiated (दाक्षित) in the mysteries (रहस्य) of life. *Meadowland*—grassy land (घास उगी जमीन). *Reclaim*—to make suitable for cultivation (खेती-योग्य बनाना). *Marshes*—low wet land (दलदल, चौर).

**Critical appreciation :—**In this poem the poet reflects on life and death. The poet is not scared (भयभीत) of death nor is he enamoured (मोहित) of it. His view is that death does not take away (घटाना) anything from life, nor does continuance of life add anything to it. Love, no doubt restores the nerve and gives sustenance (बल) to life, but the perfection of love is achieved in its initial (प्रारम्भिक) stage. Continuation of love for eternity (अनन्त-काल) does not add to the charm of love. The poet's opinion is that though dying were well enough, to live is better. Some people paint a very rosy picture of life after death, but the poet is not lured (आकृष्ट) by it. He holds a balanced (संतुलित) idea. A modern poet is realistic. He does not like to escape to the ivory tower of dreams. He does not, in all moods, sing the psalm of death like later Victorian poets. He feels the spirit of life and a mysterious urge to un-



fold its variety—its sunshine as well as its dust, its gloom as well as its laughers. The last two stanzas show that though the poet takes note of man's passions in his childhood and youth, he also takes notice of the boredom of the later years. The modern poet does not take us on perpetual (स्थायी) joy-flight into the regions of romance. He takes us on the more human roads—stony, dismal and endless like life itself.

This poem is a very good example of modern poetry. The poet illustrates his thesis on the transitoriness of our life with the help of modern similies. The language in a few of the stanzas in this poem is in tune with a rugged (कठोर) realism. But here and there we come across pure poetic effulgence (दीप्ति). The theme is also modern. It is a disillusioned expression of a clear feeling. The modern age is critical and the poet is also quite critical about the major problem of our life, i. e. death and love. The attitude speaks of the man behind the poem. As has been said earlier, Lewis is not frustrated. He has found in love a causeway of life. The language is a sparkling prose interwoven with brilliant poetry. A sense of acuteness of feeling and genuine passion is felt throughout. It is the seriousness of the poem which appeals the modern mind.

#### ISAAC ROSENBERG (1880—1918)

**Introduction :—**Isaac Rosenberg is known as a trench (खारि) poet. He was killed in action (युद्ध में) during the first World War. He has written a number of poems on war. He is brilliant, although his achievements (उपलब्धि) are fragmentary (खण्ड-युक्त). He has a prophetic vision of the horror of modern warfare (युद्ध), which is comparable with that of Owen. His poems express a new attitude to the war. His attitude is that of a man who has known the horror and boredom (उकताऊपन) of modern warfare and looks upon it as the will of a machine that functions in an inhuman (अमानुषिक) and meaningless way. The earlier war poets like Rupert Brooke, Robert Grenfill

etc. were seized with deep enthusiasm (उत्साह) for war. They looked upon war as fighting for a moral cause and for the defence of their dear country against a brutal (प्राशदिक) enemy. They idealised (आदर्श रूप देना) those who gave their lives in the struggle. But, gradually, the hollowness of war was revealed (प्रकट होना) to the people, and the people developed a new attitude towards war, which was one of frustration (नैराश्य) and aimlessness (लक्ष्यहीनता). Isaac Rosenberg gives expression to this attitude in his poems.

Vivian De Sola Pinto, Professor of English in the University of Nottingham, writes—"By 1916 a great change in English Society had taken place—a change which was the beginning of the end of old social system. Cutting across the old horizontal (आड़ी) class divisions and tending (प्रवृत्त होना) to obliterate (मिटाना) them was a new vertical (खड़ी) division between the Nation at home which, except for a few air raids, had not suffered at all from the war, and indeed had to a considerable extent benefited by it, and the Nation overseas, the new community of the vast armies on the Continent (महादेश) living in the filth (गंदगी) and discomfort (कष्ट) of the trenches (खाई), under continuous shell-fire and subjected to gas-attacks, trench mortar bombardment and the other amenities (सुविधा) of mechanised (यांत्रिक) warfare (युद्ध). There was a growing cleavage (दरार, खाई) between these two nations. The Nation at home still believed in the patriotic myth (कपोलकल्पित कहानी) of a beautiful heroic war against diabolic (निर्दय) enemies. The Nation overseas was in touch with realities of life and death, and was completely disillusioned (भ्रमजाल से मुक्त होना) about the so-called heroic nature of the struggle. Indeed, as the war went on they became more and more solidly united in sentiment not against the Germans but against the callous (निर्दयी), stupid Nation at Home, the Government and above all the brass-hats of the staff."



Isaac Rosenberg was a poet of the later phase of war, who has given expression to the views of the Nation overseas, in his poems.

## BREAK OF DAY IN THE TRENCHES

**Summary :—**The poet is lying in a trench. The day breaks and dispels darkness. But to the soldiers lying in the trench, the change of time signifies nothing. To them the time is the same for ever. The poet tries to pull the poppy plant growing at the parapet of the trench in order to close his ear against the sound of shell-fire. At this moment a queer-looking rat leaps upon his hand. The poet expresses his disapproval of the war through the medium (माध्यम) of the rat. He imagines that the rat knows no distinction (भेद) between a German and an Englishman. It would leap upon the body of a German just in the same way as it had leapt upon him—an Englishman. The poet visualises (देखना) this as a cosmopolitan (जातीय पक्षपातरहित) sympathy of the rat. He says that the soldiers operating (व्यवहार में लाना) the machine-gun would kill the rat if they would come to know that it was friendly to the enemy. He imagines that the rat laughs at the foolishness and frailness (असमर्थता) of military men who become a fodder (मोजन, चारा) to the cannon (तोप), for nothing. While passing through the green field lying between the trenches of the opposite camps, the rat would see well-built, strong and stout soldiers, and would laugh within itself at the thought that they would fall a victim to death more easily than a mouse. These soldiers are lying in the bowels (पेट, गर्भ) of the earth, in the war-torn fields of France. They lie completely at the mercy of the people opening fire and operating (संचालित करना) the engine of destruction. When the machine-guns shriek (चिल्लाना) and hurl fire through the quiet sky, they are filled with horror and their hearts quiver (कांपना) with fear.

The roots of the poppy plant have reached inside the trenches and are very near to the veins of man. These poppy plants drop upon the soldiers. But the poppy plant which the poet has pulled near his ear is safe. It is only a little white with dust.

सारांश :—कवि एक खाई में लेटा है। सवेरा होता है और अंधकार का आवरण हट जाता है। पर खाई में लेटे हुए सिपाहियों के लिए समय का परिवर्तन कोई अर्थ नहीं रखता। उनके लिए सब समय एक समान है। खाई की दीवाल के ऊपर उगे पोस्ते के पौधे को खींच कर कवि अपने कानों को मूँद लेता है क्योंकि छूटते हुए गोलों की ध्वनि कानों के पर्दे फाड़ डालती है। उसी समय एक विचित्र चूहा उसके हाथों पर उछल पड़ता है। कवि चूहे के माध्यम से युद्ध के प्रति अपनी विद्रोही भावना को व्यक्त करता है। युद्ध मानव-मानव के बीच घृणा की एक दीवाल खड़ी कर देता है। कवि चूहे को सम्बोधित कर कहता है—ऐ चूहे ! यदि युद्ध-रत सिपाही लोग यह जान जायेंगे कि तुम जातीय पक्षपातविहीन हो और तुम किसी चीज से शृणु करते हो तो वे तुम्हें भी गोली से भूँज डालेंगे। तुमने अभी एक अँगरेज के हाथ का स्पर्श किया है। तुम्हारी मर्जा होगी तो तुम अभी सामने का हर मैदान पार कर उस पार की खाई में लेटे जर्मन सिपाहियों का शरीर स्पर्श करोगे। तुम्हारे हृदय में भेद-भाव नहीं है पर युद्ध-रत मानव इसे सहन नहीं कर सकता। मैदान पार करते समय मजबूत, हृष्ट-पुष्ट, पहलवान सिपाहियों को देख कर तुम मन-ही-मन यह सोच कर हँसोगे कि इतने लम्बे-चौड़े जवान होकर भी वे इस तरह मर जाते हैं कि जिस तरह चूहे भी नहीं मरते। फ्रांस में गोलेबारी से क्षत-विक्षत मैदान में पृथ्वी के गर्भ में लेटे हुए ये सिपाही अपने जीवन मौत के ठेकेदारों के हाथों में अर्पण कर केवल उनकी इच्छा पर जीते हैं। आसमान से बरसते गोले और आग की लपट तथा मशीनगनों की कान फाड़ने वाली गड़गड़ाहट के बीच खाइयों में लेटे हुए हम सिपाहियों की आँखों में तुम्हें भय और चिन्ता की काली घटा देखने को मिलेगी।



तुम हमारे हृदय को भय से धड़कता हुआ पाओगे। खाई की दीवार पर उगे हुए पोस्ते के पौधे की जड़ खाई के अन्दर सिपाहियों की नसों के बिलकुल पास-पास पड़ी हैं। पोस्ते के पौधे झुक-झुक कर सिपाहियों के बदन पर गिरते हैं पर कवि ने अपने ऊपर के पोस्ते के पौधे को कान के पास खींच रखा है अतः वह बिलकुल सुरक्षित है। धूल जम जाने से वह थोड़ा सफेद हो गया है।

LINES 1-9. Notes :—*Crumbles away*—breaks into pieces (टुकड़े-टुकड़े हो जाता है). *It is.....ever*—the soldiers do not feel the change of time just as the old Druids engaged in meditation under the oak-tree, did not feel the change of time (उनके लिए समय सदा एक समान रहता है). *A live thing*—a living being (एक जीवित प्राणी—चूहा). *Queer*—strange looking (विचित्र). *Sardonic*—grinning (व्यंग्य कसने वाला). *N. B.*—It should be noted that the rat itself is not sardonic. The poet attributes (आरोपित करना) certain thoughts to the rat and gives it a character befitting those thoughts. *Parapet*—a wall at the edge of a roof or bridge (किनारे पर की दीवार). *Poppy*—a plant which produces opium (पोस्ते का पौधा). *As I pull.....ear*—in order to plug his ears, the soldier in the trench pulls the poppy plant growing at the parapet of the trench and sticks it behind his ears. The object is to protect the ear from the harsh sound of the shell-fire. *Droll*—amusing, jesting (मजाकिया, मसखरा). *They*—the military men, the soldiers of the army (फौज के सिपाही). *Cosmopolitan*—having no national prejudice (जातीय पक्षपातरहित). *If they.....sympathies*—if they come to know that you make no difference between a German and an Englishman (अगर वे यह जान जायेंगे कि तुम सबसे समान रूप से प्रेम करते हो अर्थात् जर्मन और अंगरेज में भेद नहीं रखते) *And God.....antipathies*—and of the things which you do not like. The poet himself does not know what things the rat does not like. Probably he means hatred for war (तथा उन चीजों के बारे में जिसे तुम पसन्द नहीं करते).

LINES 10-13. Notes :—*Now you... ..between*—Just now you have touched the hand of an Englishman. Very soon you would cross the green lawn between the English and the German trenches, and would touch the hand of a German soldier lying in the opposite trenches. *If it be your pleasure*—if you so like (अगर तुम चाहो). *The sleeping green*—the calm and quiet grassy plot (शान्तिपूर्ण घास भरे मैदान). *Between*—between the opposite trenches (दोनों विरोधी दलों की खाइयों के बीच).

**Exp. Droll rat.....between**—These lines have been taken from Isaac Rosenberg's poem, entitled 'Break of Day in the Trenches'. In this poem the poet exposes the horrors and the evils of war, through an innuendo (वक्रोक्ति). The war gives rise to a feeling of national prejudice among the warring nations and a deep hatred for the enemy nation. Referring to this, the poet tells the rat which has leapt up on his hand inside the trench, that the people engaged in war are so ferocious that they will not spare even a rat if they come to know that it has got cosmopolitan sympathies. The rat is not supposed to make a distinction between a German and an Englishman. This moment it may touch the hand of an Englishman, the next moment it may take a long jump, cross the quiet green field lying in-between the opposite trenches, and entering a German trench may touch the hand of a German soldier. This shows that the rat does not suffer from national prejudice like human beings. So the poet tells the rat that if the military men come to know of its sympathies and antipathies (hatred) they will shoot and kill it.

**व्याख्या :—**ये पंक्तियाँ आइजक रोजेनबर्ग की कविता 'खाइयों में सूर्योदय' से ली गयी हैं। इस कविता में कवि अन्योक्ति द्वारा युद्ध की बुराईयों और युद्ध की विभीषिका का प्रत्यक्षीकरण करता है। युद्ध राष्ट्रीय पक्षपात की भावना को उग्र कर देता है। जिससे युद्ध-रत राष्ट्र एक-दूसरे की धृष्टता की दृष्टि से देखने लगते हैं। इसी को लक्ष्य कर खाई में पड़ा हुआ



कवि अपने हाथ पर उछलने वाले चूहे को सम्बोधित कर कहता है—ऐ चूहे ! युद्ध में संलग्न सिपाही इतने खूंखार हैं कि यदि वे यह जान लेंगे कि तुम सबसे समान रूप से प्रेम करते हो अर्थात् तुम जर्मन और अँगरेजों में कोई भेद नहीं रखते तथा वे जब यह जान लेंगे कि तुम किस चीज से घृणा करते हो तो वे तुरत तुम्हें गोली से भूँज देंगे । अभी तुमने एक अँगरेज के हाथों का स्पर्श किया है । एक क्षण में तुम छलांग मार कर जर्मन और अँगरेजी खाइयों के बीच के हरे मैदान को पार कर जर्मनों की खाई में चले जाओगे । वहाँ पड़े हुए जर्मन सिपाहियों के हाथ तुम उसी प्रेम से स्पर्श करोगे जैसे तुमने एक अँगरेज के हाथ का स्पर्श किया है । पर युद्ध-रत मानव इसे सहन नहीं कर सकता । वह तुरत तुम्हें गोली मार देगा ।

**Lines 14-19. Meaning :—**The poet imagines that the rat must be laughing at the thought that strong and stout military men have not got even so much certainty of life as the rat has. Lying in the bowels of the earth they become victims of death without any resistance (प्रतिरोध).

**Notes :—***Inwardly*—in your heart (मन-ही-मन). *Grin*—to smile with scorn (घृणा से हँसना). *As you pass*—as you see while passing (जब तुम जाते हुए देखते हो). *Strong eyes.....athletes*—arrogant (घमंडी) military men possessing a strong body and strong eyes (घमंडी सैनिक जो दृष्ट-पुष्ट होते हैं और जिनकी आँखों में कठोरता रहती है). *Fine limbs*—persons possessing strong body (मजबूत शरीर वाले). *Haughty*—arrogant (घमंडी). *Athletes*—robust persons (पहलवान). *Less chanced.....life*—having less chances of living as compared to yourself (जिनके जीने की सम्भावना चूहे की तुलना में मो बहुत थोड़ी है). *Bound*—slaves, persons who are not free (दास). *Whims*—caprice (मन की मौज). *Whims of murder*—persons who kill people according to their whim (जो अपनी इच्छानुसार लोगों को मार डालते हैं). *Bound.....murder*—the soldiers are not free agents. They have to live under strict military discipline. Their life is always at stake. Hence, they are slaves of those who can kill according to their sweet will (सिपाही जिनकी मौत B. PTY.—9

हत्यारों के मन की मौज पर निर्भर रहती है)। *Sprawled*—lying in irregular manner (जैसे-तैसे पड़े हुए)। *Bowels*—stomach (पेट, गर्भ)। *Torn fields*—fields which have cracked due to firing (गोलाबारी से फटे हुए क्षेत्र)।

**Exp.** It seems.....France—These lines have been taken from Isaac Rosenberg's poem entitled 'Break of Day in the Trenches'. The poet is lying in a trench. A rat leaps up on his body, inside the trench. The poet imagines that the rat knows no distinction between a German and an Englishman. It will pass easily from the English trench to the German trench. The poet imagines that while going to the German trench the rat would see the sad plight of the soldiers and would laugh within itself at the sight of strong and stout military men. The haughty military men, though possessing strong bodies and hard looks, have not even so much certainty of life as a rat has. Their life is always in danger. They may die any moment. They are slaves to the whims of people who are engines of destruction. They may become fodder (चारा) of the cannon (तोप) the moment soldiers of the opposite camp choose to open fire. They lie hidden in the trenches in the bowels of the earth. The battle-field is located in France. The field is torn into pieces as a result of shower of shells. Lying in the trenches the soldiers die without being able to make a resistance (प्रतिरोध). Their life is worse than that of the rat. The poet compares the life of the soldiers with the life of the rat and says that the rat must be laughing at the pitiable lot of the soldiers.

**व्याख्या:**—ये पंक्तियाँ रोजेनबर्ग की कविता “खाइयों में सूर्योदय” से ली गयी हैं। कवि प्रथम महायुद्ध में एक खाई में लेटा है। उसी समय एक चूहा उसकी देह पर उछल पड़ता है। कवि सोचता है—“यह चूहा जातीय पक्षपात नहीं जानता। जिस प्रकार यह मेरे शरीर का स्पर्श कर रहा है उसी तरह वह क्षण भर में दौड़ कर जर्मनों की खाइयों में लेटे हुए जर्मन सिपाहियों का शरीर स्पर्श करेगा। जाते समय यह दृष्ट-पुष्ट, मजबूत सिपाहियों को देखेगा और उनकी



दयनीय दशा पर हँसेगा। ये घमंडी हृष्ट-पुष्ट सिपाही देखने में तो इतने बड़े हैं पर इनका जीवन चूहे के जीवन से भी अधिक क्षणभंगुर है। वे किसी भी क्षण मौत के शिकार होते हैं। उनका जीवन दुश्मनों के सिपाहियों की मर्जी पर निर्भर करता है। गोलेवारी से जर्जर फ्रांस के मैदान में खाइयों में लोटे हुए ये सिपाही तोप के गोलों से भूँज दिये जा सकते हैं और वे कुछ भी प्रतिरोध नहीं कर सकते। अतः कवि सिपाहियों के जीवन की तुलना चूहे के जीवन से करता है और कल्पना करता है कि चूहा उनकी इस दयनीय दशा पर हँसता होगा।

**Lines 20-23. Meaning :—**The poet mentions in these lines the mental condition of the soldiers. The horrible machine-guns emitting (उगलना, फेंकना) fire and showering (बरसाना) bullets with a loud noise through a calm and quiet sky fill the heart of the soldiers with immense fear. They tremble with fear and look aghast (मयमौत, डरा हुआ).

**Notes :—***What do.....eyes*—the poet asks the rat what it sees in the eyes of the soldiers. Obviously he refers to the fear reflected in their eyes. *Shrieking*—screaming loudly with a shrill sound (धीमी आवाज में जोर से चिल्लाना). *Iron*—refers to the cannon and machine-guns which are made of iron. *Flame*—fire which leaps out with every discharge of bullet (आग की लपट). *Hurled*—thrown (फेंका). *Still heavens*—calm and quiet sky (शांत आकाश). *Quaver*—trembling (कम्पन). *Aghast*—terrified, stupefied (मयमौत, डरा हुआ). *What.....aghast?*—you see how our bodies tremble with fear and how our heart is stupefied with horror (तुम देखते हो कि किस तरह हमारा शरीर डर से काँपता है और हमारा हृदय भय से स्तब्ध है).

**Lines 24-27. Meaning :—**The poppies growing at the parapet of the trenches have their roots inside the trenches, very near the veins of soldiers lying in the trenches. The poppies drop on the soldiers lying in the trenches. But the poet has

pulled the poppy plant above his trench near his ear. That plant is safe. It is only a little white with dust.

Notes :—*Whose roots.....veins*—whose roots are very near the veins of men lying in the trenches (जिनकी जड़ें खाइयों में छेदे हुए आदमियों की नसों के बिल्कुल नजदीक हैं). *Mine.....safe*—the poppy plant above my trench does not drop. [It has been pulled by the poet for covering his ear. Hence, it is safe there.]

Critical appreciation :—*Break of Day in the Trenches* is a war poem. It was written during the first World War. The poet himself was a soldier and had taken active part in the War. The poem bears an impress of the actual experience of a soldier. The early phase of the war had evoked deepest patriotism, a spirit of self-dedication and unquestioning surrender for the glory of the nation. The war-sonnets of Rupert Brooke exhibited the finest breath and essence of ambitionless heroism. The other war-poets too were swept away with a burning enthusiasm. But in later war-poetry a repulsion (आक्रामिक परिवर्तन) of feeling is clearly noticeable. There is a change from the initial (प्रारम्भिक) idealism to the tragedy of the war and all its horror and ugliness. Rosenberg belongs to the second group of war-poets, among whom were Wilfred Owen, Siegfried Sassoon and others. The waste of young life, and the tragic pathos of cheated youth struck down on the threshold of the undone years are the themes which moved these latter poets. Rosenberg too laments in this poem the fate of "strong eyes, fine limbs, haughty athletes who are bound to the whims of murder." He compares the lives of soldiers with rats and pities that they are "less chanced for life than even rats." The horror and the ugliness of the war find expression in the "shrieking iron and flame hurled through still heavens." The war poisons the heart of the people and fills in their heart a deep hatred for the nationals of the enemy country. It exalts nationalism



to an absurd pitch so that it cannot tolerate even common humanity. This idea is epitomised in the remark—

*Droll rat, they would shoot you if they knew  
Your cosmopolitan sympathies.*

*And God knows what antipathies.*

## LA FIGLIA CHE PIANGE

T. S. ELIOT

**Biographical Sketch :—**Thomas Stearns Eliot was born in 1888 at St. Louis Missouri. He was educated at Harvard, Paris, and also at Oxford. He went to live in London (in 1914) where he took up a literary career and became editor of *The Egoist*. He also founded and edited *The Criterion*. In 1922 he caused quite a stir in literary circles with *Waste Land* which revealed (उद्घाटित करना) a notable advance in the technique of writing English verse. His rhythmic effects alone were enough to set him aside from most English poets. The influence of Dante is obvious (स्पष्ट)—at least, it is in *some* of his writing—but Eliot's chief value as an English poet lies in the fact that he gave a new kind of precision (नियमन) to the language of poetry. In any of his poems in his lovely *Book of Practical Cats* (*Macavity* in particular) his rhythmic effects are delightful—but in this particular poem they are not quite so good owing to a tendency to insert an extra and unwanted syllable in certain lines. Whether Eliot's inclination (अनुकाव, रुचि) to write religious poetry had proved to be really satisfactory or not may be a matter of opinion; but there is no questioning the fact that his influence has become greater than that of any other living poet. He won the Nobel prize for literature in 1948; *Murder in the Cathedral*—his greatest play—was produced in 1935.

**Occasion of the writing :—**There seems to be no parti-

cular occasion; neither any great reason for the Italian title "The daughter (or girl) in Tears (or who weeps)". It appeared prior (पहले) to 1935—in his collected poems.

**Summary :—**The poem is divided into three sections. In the first section the poet is talking to a weeping lady. Out of admiration for the lady the poet requests her to stand on the top step of the stair and to lean on a garden urn (जल-पात्र, यहाँ इसका अर्थ बड़ा फूलदान है) which rested on the top step. His next request is that she shall weave the sunlight in her hair. What he wants her to do is to turn her head so that the sunlight falls on to it and lights it up. Then he tells her to hold her flowers tightly. He wants her to look surprised and also to look hurt and disappointed. He then tells her to fling (फेंकना) the flowers down and turn round with what he calls a "fugitive resentment" (क्षणिक रोष). In other words, he wants her to turn and look at someone with an expression of annoyance or objection together with a half-frightened (अर्ध-भयभीत, सहमी हुई) look as though she *would* run away. Once again he requests her to turn her head so that the sunlight may fall on to it and light it up.

In the second section of the poem a man comes—a man who must have meant something to the lady. The poet wishes this man must leave her and go and he (the poet) would take his place. The poet wishes this man to leave her just as the soul leaves the body torn and bruised or just as the mind leaves the body it has used. The poet now seems to think he would do better than the other man because he would be able to find some way they would both understand. This way, he says, will be very quick and light; it will also be a simple and innocent way.

In the third section, the poet says, the body turned away but his imagination and thoughts were with her for days at a time and for many days and many hours. He



imagined her with her hair over her arms and her arms full of flowers and wonders how her arms and the flowers should have been together. He also wonders how he would have lost a movement and pose. He remembered her for some time after that and relates that sometimes these thoughts still disturb him when he is not able to sleep at night nor in the middle of the day.

सारांश :—यह कविता तीन भागों में विभक्त है। प्रथम खण्ड में कवि एक विलाप करती हुई महिला का वर्णन करता है। उस महिला के प्रति प्रशंसासूचक भाव होने के कारण कवि उससे सीढ़ी के ऊपरी मंजिल पर खड़े होने और एक उद्यान वाले बड़े फूलदान के सहारे उठेंगे रहने को कहता है। उसको दूसरी प्रार्थना है कि वह अपने वालों में सूर्य-रश्मि को बुन ले। अर्थात् कवि उससे इस तरह सर धुमा कर खड़े होने को कहता है कि सूर्य का प्रकाश उसके वालों पर पड़ कर उसे चमत्कृत कर दे। इसके बाद वह उसे अपने पुष्पों को कस कर पकड़े रहने के लिए कहता है। उसे वह (कवि) आश्चर्यित और क्लेशित एवं नैराश्यपूर्ण रूप में देखना चाहता है। फिर कवि उससे कहता है कि वह फूलों को फेंक कर घूम जाय अर्थात् वह क्षणिक रोष में आ जाय। दूसरे शब्दों में, कवि चाहता है कि वह किसी को इस दृष्टि से देखे जिसमें कुछ चिढ़ या विरोध का भाव हो, साथ ही वह कुछ ऐसी अर्द्ध-भयभीत या सहमी हुई दीख पड़े मानो अभी भाग खड़ी होगी। कवि पुनः उससे निवेदन करता है कि वह अपना सर धुमा ले जिसमें कि सूर्य का प्रकाश उस पर पड़ कर उसे प्रकाशयुक्त कर दे।

कविता के दूसरे खण्ड में एक मनुष्य का वर्णन आता है जिसका कि उस महिला से अवश्य कोई मतलब है। कवि चाहता है कि यह मनुष्य उस महिला को छोड़ कर चला जाय और इसका स्थान कवि स्वयं ग्रहण करे। कवि की ऐसी अभिलाषा है कि जिस प्रकार शरीर को क्षत-विक्षत रूप में छोड़ कर आत्मा चली जाती है या जिस प्रकार बुद्धि अपने व्यवहार में आये हुए शरीर को त्याग देती है उसी भाँति वह मनुष्य उस महिला को छोड़ कर चला

जाय। कवि अब ऐसा विचार करने लगता है कि वह दूसरे व्यक्ति से कुछ अच्छा ही करेगा क्योंकि वह (कवि) कोई ऐसा मार्ग या ढंग ढूँढ़ निकालने में समर्थ होगा जिसको दोनों समझ सकेंगे। इस तरह, वह कहता है कि यह ढंग अत्यधिक स्फूर्तिमय एवं आसान होगा; यह सरल और निर्दोष भी होगा।

तीसरे खण्ड में कवि कहता है कि वह महिला चली गयी किन्तु उसकी कल्पना और विचार कुछ दिनों—अनेक दिनों और घंटों—तक उस महिला के पास बने रहे (अर्थात् कवि की स्मृति में वह महिला बहुत दिनों तक बनी रही)। कवि कल्पना किया करता कि उस महिला के बाल उसके बाहुओं पर पैले हैं और उसके बाहु फूलों से भरे हैं और आश्चर्यित होता कि कैसे उसकी बाहुएँ और फूल एक साथ इकट्ठे थे। वह इस बात पर भी आश्चर्य प्रकट करता है कि कैसे उसने वैसा क्षण और उस भावभंगिमा को खो दिया। इसके बाद वह कुछ दिनों तक उसे याद रही और कवि वर्णन करता है कि कभी-कभी वे विचार अभी भी उसे विचलित कर देते हैं जबकि रात्रि या दोपहर में उसे नींद नहीं आती।

### Detailed study with notes and explanations.

**Lines 1-7. Meaning:**—The poet is talking to a weeping lady. He makes several requests to her : (1) to stand on the top step of the stair and to lean on a garden urn; (2) to weave the sunlight in her hair; (3) to hold her flowers tightly; (4) to look surprised and also hurt, and disappointed at the same time; (5) to fling the flowers down; (6) to look at someone with an expression of annoyance (चिढ़) or objection together with a half-frightened look as though she would run away; (7) to weave the sunlight in her hair.

**Notes:**—*La Figlia Che Piange*—the lady in tears (बूझती नेत्रों वाली महिला). *Stand*—be upon the feet; do not sit, do not kneel, do not lie; take a certain position by standing erect—place yourself. *Highest*—topmost (सबसे ऊपर). *Pavement*—step (सीढ़ी का चबूतरा). *Of the stair*—of the ladder. *Stair*—a step.



stone or a frame of boards or planks by which a person rises one step. A stair, to make the ascent easy, should not exceed six or seven inches in elevation. When the riser is eight, nine or ten inches in breadth, the ascent by stairs is laborious (सीढ़ी). *Lean*—to bend or incline so as to rest on something (उठँगना). *Garden urn*—a kind of vase of a roundish form, largest in the middle; used as an ornament; it is also a vessel for water. Here it refers to the vase. It must be of a fair size and probably cast in bronze. Such things are common in garden belonging to large houses (बड़ा फूलदान). *Weave the sunlight in your hair*—turn your head so that the sunlight falls on to it and lights it up; turn your head so that the sun lights up your hair (अपने बालों को प्रकाशयुक्त कर लो). *Weave*—to insert, to interpose (संयुक्त करना, विनना). *Weave* is used in a Shakespearean sense here, e. g. "This weaves itself perforce into my business." *The Sunlight*—the light of the sun; the rays of the sun; the beams of the sun. *Clasp to you*—hold tightly to you (तुम्हारे द्वारा कस कर पकड़े हुए). *With a pained surprise*—the poet wants her to look surprised and to look hurt or perhaps only disappointed (दुःख और विस्मय की मुद्रा में). *Pained*—disquieted; afflicted (क्लेशित). *Surprise*—the state of being taken unexpectedly (विस्मय). *Fling them*—fling the flowers down to the ground (उन्हें फेंक दो). *Turn*—change your posture by moving round (घूम जाओ). *Turn with a fugitive resentment in your eyes*—the poet wants the lady to turn and look at someone with an expression of annoyance or objection together with a half-frightened look as though she would run away. *But*—but you must at the same time weave the sunlight in your hair. *Weave, weave the sunlight in your hair*—Repetition of line 3. It means the same thing here also; turn your head so that the sun lights up your hair.

**Exp.** Stand on the highest pavement.....in your hair—These lines have been taken from T. S. Eliot's poem, "La Figlia Che

Piange". The title of the poem means the weeping lady. The poet asks this weeping lady to do what he asks of her. He asks her to go up to the top of the steps and to lean on the large garden urn. Then the poet looks at her and thinks that will do. He asks her to turn her head and move the lovely coils (गुच्छे) of her long hair. The poet wants her to twist and turn them about so that the sunlight catches them everytime she moves, so that she may seem to weave the sunlight in her hair. She makes such a picture that the poet should love to paint her. He at first asks her to clasp the flowers to her. He thinks her expression seems one of surprise—of pained surprise. In the next moment he thinks it will not do like that. He asks her to throw her flowers down and to turn with another expression in her eyes. This time the expression in her eyes should be one of resentment and a touch of fear in it—just as though she was about to run away. He asks her to try to do that—but whatever else she does she must remember to weave the sunlight in her hair. That is most important.

Critical notes :—A quaint (अनोखा) piece of writing and a little misty (अस्पष्ट); but there is an atmosphere about it. The details of the first section reveal (प्रकट करना) that what he calls "the highest pavement of the stair" must be the "top-step". But, it should be remembered this is poetry and stair rhymes with *hair*—which is important. So let it be the highest pavement of the stair and let us think of it as being outside, not inside the house. *Stand*, grammatically, is the imperative of the verb. One should not regard it as a command but more as a request made of admiration for the weeping lady—if she *was* weeping just then! He then tells her to 'lean on a garden urn'. That sounds as though he wanted to take her photograph. An urn, in this sense, would be an ornament. It would be of a fair size and probably cast



in bronze. Such things are common in gardens belonging to large houses. A garden urn would be merely an ornament. It probably rested on the top step, in this case. His next request is that she shall weave the sunlight in her hair; A delightfully-worded suggestion! What he wants her to do is to turn her head so that the sunlight falls on to it and lights it up. If her hair happened to be long, the verb 'weave' might seem to suit the situation. So "Turn your head so that the sun lights up your hair" is what this poetical little sentence amounts to. In the next line the poet seems to be telling her to hold her flowers tightly *with a pained surprise*. Quite difficult to explain. The whole situation does still seem photographic. He wants her to look surprised (though what *at* is not explained) and to look hurt or perhaps only disappointed. The photographic idea continues a moment later because he tells her to fling the flowers down and turn round with what he calls a 'fugitive resentment' in her eyes. *Resentment* is objection to something. *Fugitive* is running away from. It is not the ordinary adjective to comply with a noun like resentment, but it can be taken to mean that he wants her to turn and look at someone with expression of annoyance or objection together with a half-frightened look as though she *would* run away. It is difficult to get anything nearer than that. Obviously, her eyes and hair are beautiful—the latter especially, because he is so keen on this weaving business.

LINES 7-15. Meaning:—A man comes—a man who has some significance (अभिप्राय) for the lady. The poet should like this man to leave her. This man should leave her just as the soul leaves the body or just as the mind leaves the body it has used. When

the man leaves, the poet will take his place. He thinks he will be able to find some way they would both understand.

Notes :—*So*—thus; in like manner; answering to *as*, and noting comparison or resemblance. Here the construction is : ‘As the soul leaves the body torn and bruised or as the mind deserts the body it has used, so I would have had him leave, so I would have had her stand and grieve, so he would have left.’ *I would have had him leave*—I would have got him leave; I should like him to leave her in a manner the soul leaves the body or the mind leaves the body. *I would have had her stand and grieve*—I should like her to stand and grieve. *Stand*—it refers to her posture as mentioned in the first line : Stand on the pavement etc. *Grieve*—it must refer to “pained surprise” in line 4. *Grieve*—here it does not mean ‘to mourn’ (loudly) It suggests the feeling of pain (of mind or heart) stamped on her face. *So he would have left*—thus, i. e., keeping her in this posture, he would have gone. *As*—just as. *The soul*—the spiritual substance in man. [The immortality of the soul is a fundamental article of the Christian system]. *Leaves*—withdraws or departs from; quits for perpetuity (त्यागना, सदा के लिए छोड़ना). *Body*—here it means the frame of an animal, e. g. “Be not anxious for your body” (Matthews; Luke). *Torn*—past participle or adjective from *tear*. *Tear*—to remove by violence; to break up (न्नत-विट करना). *Bruised*—crushed; hurt or broken by a blunt or heavy instrument (कुचलना). *Mind*—the intellectual or intelligent power in man; the power that conceives, judges or reasons (बुद्धि). *Deserts*—forsakes; leaves utterly; abandons; quits with a view not to return to, as, to *desert* a friend, to *desert* our country, to *desert* a cause (त्याग देना है). *Body*—here it means the material organised substance of a living person. *It has used*—it has occupied. *I should find*—should, here, is uttered without emphasis. It declares simply that an event would take



place, on some condition or under other circumstances. *I should find some way*—I would be able to find some way. *Find*—to reach; to attain to; to arrive at. *Some*—anything not known; not specified; not definite. *Way*—manner of doing anything. *Incomparably*—in a way that admits of no comparison with others. *Light*—easy to be performed. *Deft*—neat; handsome; ready; dexterous; convenient. It is an obsolete word. It shows Eliot's fondness for archaic words (साफ, सुन्दर, सुगम). *Understand*—We both will have same ideas. *Simple*—artless; unaffected; plain (सरल). *Faithless*—deceptive (अविश्वसनीय). *Smile*—expressive of pleasure; moderate joy; approbation (मंजूरी) or kindness; opposed (उल्टा) to frown (भ्रूमंगिमा). *Shake of the hand*—expressive of unity and also of agreement; union of opinions or sentiments.

**Exp.** So I would have had him leave.....shake of the hand—These lines have been taken from T. S. Eliot's "La Figlia Che Piange". These lines come as a complete surprise. In the first section of the poem, the poet was talking to the maiden. Here he shrinks (संकुचित होना) within himself and talks in a language that suggests he is talking to himself. *A man comes*—a man who must have meant something to the lady. The poet should like that this man must leave her and go and that the poet would take his place. The poet should like him to leave her in a manner the soul withdraws from the body or the mind abandons (रिक्त करना, त्यागना) the body. He should also like the lady to stand and grieve with the feeling of pain stamped on her face. The poet now seems to think he would have done better than the other man because he would be able to find some way they would both understand. The way they would both understand would, he says, be simple and faithless as a smile and shake of the hand.

**Critical notes :**—The second section is quite difficult to explain clearly. Evidently there is a man in this affair—a man

who must have meant something to the lady. The poet does not explain who the man is, but there is a suggestion that the poet would have him go and, what is more, take his place. *So would I have had him leave* is a fairly common construction. *Would* is in the optative mood and is expressing a wish. It comes to this: 'If I had my way about this, he would have left her, would have left her *standing there in tears* so he would have left. *So* is the equal of *thus*, here. *Thus* he would have left her just as the soul leaves the body torn and bruised. It does nothing of the kind, really, but the lines are poetical enough. 'As the mind deserts (leaves) the body it has used' is quite a strong line meaning much the same as the line before it—and 'used' makes a good rhyme with 'bruised', anyway. The poet now seems to think he would have done better than the other man because he says he would be able to find some way they would both understand. *Light and deft*. Rather silly words to use: *deft* is quick and *light* at the same time. The way they would both understand would, he says, be simple and faithless as a 'smile and shake of the hand'. The poet says *faithless*, not *faithful*. That sentence lets down one's imagination. Still, by the look of the wording, the poet told nothing of this to the girl; these were his own private thoughts.

**Lines 17-24. Meaning:**—The lady turned away but she was in the mind of the poet for many days to come. He still remembers this scene and the thoughts concerning this scene still disturb him at midnight and at noon.

**Notes:**—*She turned away*—to turn away means to deviate; to depart from; to forsake; she forsook (छोड़ दिया) the poet and departed from him. *But with*—but along with. *The autumn weather*—autumn is the third season of the year between summer and winter; "the season of mists and mellow fruitfulness".



ness". (Keats); the weather is very pleasant during autumn. *Compelled*—she compelled; *compelled* here means seized; overpowered (बाध्य करना). *My imagination*—thoughts working on the materials of memory. *Many days*—for many days; for days at a time. *Many days and many hours*—for many days and many hours. *Wonder*—it expresses both surprise and admiration. *They*—her arms and flowers. *Together*—in company; in or into union. *Gesture*—posture expressing an idea or a passion (भावप्रगिता). *Pose*—here it means manner of standing (मुद्रा). *Cogitations*—thoughts; meditations; contemplations (विचार, ध्यान). *Amaze*—astonish; to confound with fear, sudden surprise or wonder; it is chiefly used in poetry and implies astonishment or perplexity arising from something extraordinary, unexpected, unaccountable or frightful (विस्मित करना, विचलित करना). *Cogitations still amaze*—thoughts still disturb. *The troubled midnight*—the troublesome midnight because of sleeplessness. *And the noon's repose*—these thoughts also disturb the middle of the day for the same reason. *Noon*—the middle of the day. *Repose*—ordinarily means rest of mind; freedom from uneasiness; it is much used in poetry in the sense of rest; repose in one of its senses means *sleep* and that meaning suits here (शान्ति, विश्राम).

**Exp.** She turned away.....noon's repose—These lines have been taken from T. S. Eliot's poem 'La Figlia Che Piange'. In these lines the poet describes to the readers what happened to La Figlia Che Piange and adds a few lines on his own reactions. The lady turned away but his imagination and thoughts were with her for days at a time and for many days and many hours. He imagined her with her hair over her arms and her arms full of flowers and wonders how her arms and the flowers should have been together and how he would have lost a movement and a pose. He remembered her for sometime after that and relates that sometimes these thoughts still

disturb him when he is not able to sleep at night nor in the middle of the day.

**Critical notes :—**The third section begins by saying what happened : she turned away, but 'with the autumn weather' his imagination and thoughts were with her for days at a time; many days and many hours. He imagined her with her hair over her arms and her arms full of flowers and wonder how they should have been together. *They*, here, seems to refer to her arms and the flowers. The next line seems to mean that the poet would have lost both a movement (gesture) and a pose (her standing still). Again it sounds as though he had a camera with him. Evidently (एवम्) he remembered her for sometime after that because he relates that sometimes these 'thoughts' ('cogitations' is an ugly word for a poem) still disturb (amaze) the troubled midnight (assuming he is not able to sleep at night) nor if he tries to in the middle of the day.

**Critical appreciation :—**T. S. Eliot is the most renowned poet of this age. As a matter of fact obscurity is the keynote of all modern poetry. Eliot is no exception; nay he is more obscure and difficult to understand. It will be futile (निरर्थक) to try to find out the dictionary meaning of the words used in this poem and then construe its significance. According to Eliot himself poetry is not an escape from personality. It is an expression of personality. The word personality is itself confusing. It includes an element which is called the unconscious. The unconscious continually affects our moods, thoughts, behaviours and reaction-patterns.

The art of Eliot is the art of cinematography. The organisation of his poems are made on the lines of making a film. We find a piece of a picture here and a fragment of another picture there. Apparently it seems disjointed and nonsense. But if we believe in Eliot's theory of objective co-relative i. e. the existence of co-relationship between the objects and things



of the empirical world, we may be able to fathom the true significance of his poems.

Eliot's poems are the interpretations of values. These are the expressions of the poet's varied moods. The moods are caught and sought to be expressed in terms of language.

As has been said earlier, Eliot's poems are difficult. Firstly because he takes recourse to condensed and after oblique (वक्र) expression, omits the links. This tendency he has borrowed from the French symbolists. In the poem prescribed for our studies, we find the same obscurity. The three stanzas or parts of the poem seem disjoined. Why the poet is requesting the lady to stand in a particular position is not known. Why at all the poet wanted the lady to give a look of pained surprise or fugitive resentment is also not known. Then there is a sudden switching over to the man in the second stanza. And in the third stanza instead of the man, the lady turns away. Well, it may be that in this poem we find the law of association playing its part. It may also be a phantasy of the unconscious. If we care to find out we may see a complete picture. The stanzas are not disjoined. The first stanza stands with the idea of a woman wearing into her hair the golden sunlight. This idea gives rise to an associated idea of man and finally the poet's own reactions. This poem may be a dream sequence rendered in poetry.

Whatever it may be, it is clear that the poem is a good specimen of modern poetry. We shall be disappointed, if we want to find out the so-called good rhyme and rhythm in this poem. If we try to get it we shall fail to grasp the motive behind Eliot's poems.

Like the imagists, Eliot is always concrete. His pictures are clearly realized and based on close and accurate observation. The first stanza is good specimen of this quality. The details are photographic. It seems that the poet has donned

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(पहिरन) the robe of a photographer and instructing a lady how he wants her to stand before his camera.

As a poem, it is a little unsatisfactory; but there is charm in many of the lines. That is the way with Eliot: he can charm his readers even when the sense of those words will not bear close examination. It is the same in *Murder in the Cathedral*. In scenes where not too much action goes on one is left with what he can do for him in the way of word-charm. And very good he is at it! Yet the final effect, when one leaves the theatre, is that (1) one feels one should see the play again in order to be sure of understanding it, or (2) that one has had enough and would never go to see it again. It is either one or the other—and yet one feels that it was in many senses a grand play. Whether he was writing prose or poetry, Eliot had the power of writing forceful lines, but confusing at the same time.

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## Appendix

### EXAMINATION-GUIDANCE

*Gist of the B. A. First Paper  
with  
Detailed information regarding  
the Distribution of Marks.*

The following books are prescribed for the B. A. (Pass) Examination in English Paper I for the 1961 Examination :—

1. Bihar University B. A. English Poetry Selections.
2. Shakespeare : Julius Cæsar.
3. Galsworthy : Loyalties.

#### The Distribution of Marks :—

Q. 1. Explain with reference to the context *any four* (out of six) of the following passages :— ... 30 marks.

Poetry Selections—two passages.

Shakespeare—two passages.

Galsworthy—two passages.

Total—six passages.

Q. 2. Write a critical appreciation of *any one* of the following poems :— ... 15 marks.

Or,

A critical question from Poetry Selections ... 15 marks.

Q. 3. A critical question from Shakespeare's Julius Cæsar with an alternative ... 15 marks.

Q. 4. Critical questions from Galsworthy with alternative ... 15 marks.

- Q. 5. A critical question from Poetry Selections  
Or,  
A critical question from Julius Caesar  
Or,  
A critical question from Galsworthy } 15 marks.
- Q. 6. (a) Scansion (मात्रा-गणना या छंद-परीक्षण)  
of lines (from Poetry Selections ... 6 marks.  
(b) Definitions from Rhetoric and Prosody  
(अत्युक्तिपूर्ण भाषा एवं विंगल-शास्त्र) ... 4 marks.  
Or,  
Critical Appreciation of an unseen (अपठित) poem ... 10 marks.  
Total...100 marks.

*N. B.*—Please note that you should be able to answer two critical questions from Poetry Selections. For your convenience (सुविधा) answers to previous University and Test Examination questions of almost all the colleges of Bihar are given in the Appendix (परिशिष्ट).

### How to write the Critical Appreciation of a poem

*Introduction* :—These notes, thus far, have dealt mainly with the technical side of the several poems in your Selections; that is because appreciation (ठीक-ठीक पहचान) of the language used by their authors must be thoroughly understood. The examination you are about to face will be largely concerned with your appreciation—your understanding, in other words—of all these poems. What is called ‘critical appreciation’—despite (होने पर भी) its vital importance to you—has been dealt with just enough to set you thinking (and keep you thinking) about these poems while you were mastering the very important matter of words themselves. Without a safe knowledge of the words (and their often peculiar poetic use) there can be no safety where you are concerned in the examination itself. If you have studied the explanations already given, and have absorbed (सोख लेना, निर



ज्ञान) their meanings of difficult and unusual *words* in their difficult and unusual *contexts* (प्रकरण, संदर्भ), you should be ready to go deeply into the question of your own critical appreciation of them. It is not enough for you to be ready to discuss technical matters only; it is essential for you to show a complete understanding of what was in the mind of the poet when he wrote the poem. In some of these poems there are weaknesses such as faulty scansion (मात्राओं की त्रुटि) or the strange use of words (शब्दों का असाधारण प्रयोग) we generally refer to as verbal '*conceits*' (आत्म-गौरव); your understanding of such things is your appreciation, but your disapproval (असहमति) of them is your *criticism* (समालोचना, गुण-दोषों का विवेचन करना). Hence your *critical* appreciation. These poets were not always as wonderful as they themselves have thought; they made mistakes. If your appreciation of the beauty of the thoughts expressed by them is made stronger by your lively criticism of the mistakes they made, you will indeed become appreciatively critical—or, if you prefer it, critically appreciative. At all events, that is what this appendix is all about. Questions concerning appreciations have been set which are generally set in your examination and you will be expected to answer them in the form of short essays written in idiomatic English (मुहावरेदार या लच्छेदार अंगरेजी).

The best way to use this appendix is this : study carefully everything written in these notes about the poet, the poem, the explanations and glossaries (पारिभाषिक शब्दों का कोष), and the scansions. Then study the question set and answered here, taking great care to 'appreciate' the English. Great care has been taken in the writing of these answers; it is for you to take the same care in your reading of them.

### How to Analyse a Poem

Poetry is the highest form of human expression (मानव-अभिव्यक्ति), the finest vehicle that man has yet found for the

expression of his greatest and loftiest ideas (ऊँचे विचार). The extent of your love of great poetry and of your appreciation of it is a measure of your love of literature. To get at the essence of a great poem is the most satisfying of literary achievements (साहित्यिक उपलब्धियाँ); and it is this exercise that we propose for consideration in the present lesson. What we have in mind is a condensed (छोटा) paraphrase, expressing in a succinct (शैली आदि) but dignified (सभ्य एवं शिष्ट) way the current of the poet's thought, not line by line, but paragraph by paragraph, and finally the *Critical Appreciation* of the poem. Attempt at a critical appreciation should be made only when the subject-matter (विषय) of the poem and the language of it has been carefully studied.

Some poems are unsuitable for such treatment, on account of their length or their subject. Lyric poetry (गीति-कविता), dealing as it does with feelings rather than thoughts, depending as much upon the music as upon the sense of its words, cannot often be satisfactorily paraphrased at all, although we can sometimes describe the feeling it contains. Epic (महाकाव्य) poetry is similarly too grand and vast to be so treated, though fragmentary (अपूर्ण अंश) episodes (उपाख्यान, प्रासंगिक कथा) can of course be detached and treated to be a free paraphrase. But poetry of the *didactic kind* (उपदेशात्मक), poetry of the narrative form, and descriptive (वर्णनात्मक) poetry in general can have their thought examined and re-expressed with great advantage.

### CRITICAL APPRECIATIONS

Q. 1. Write a critical appreciation of George Herbert's poem "Nature". (L. S. College, Muzaffarpur; Ranchi College Ranchi; T. N. J. College, Bhagalpur.)

Ans. George Herbert was unquestionably (निर्विवाद रूप से) poet of the Anglican Church and his poems reflect (प्रतिबिम्बित)



करना) the beautiful mind of an earthly saint. In this poem the poet is rebelling (विद्रोह करना) against his life. He would die or fight or travel, or even deny that God has ever recognised or acknowledged him. If, however, God will tame (पालना, वशीभूत करना) his wild nature the poet shall feel different. He knows that it is the highest art of a Deity (प्रतिमा, मूर्ति) to attract a soul who is capable of being as firm as a fortress (किला). If God will allow this poison (of rebelliousness) to hide within him it will rage and act so that his soul will turn straight into bubbles (बुलबुला) and naturally disappear in the wind, thus making God's own workmanship into something unworthy. In other words, if God allows sin to remain in his soul he will become useless and unworthy of being one of God's creations. The poet makes a fervent appeal to God to calm his rough thinking and in his heart implant (रोपना, बैठाना) a reverence for His law; or give him a new heart, since his present heart is like a tree without sap (नीरस, निर्वीर्य) and make it fitter to hide the dust of his sin. Then shall the poet hold to God.

Obviously George Herbert was so honest at heart that he admitted the call of the world even after he had become a priest of the Church of England. So that he finds himself confessing (आत्मस्वीकृति, अपराध स्वीकार करना) to God that he has recognized the fact that he must give everything he was to give to his religion, or else be a spiritual failure (आध्यात्मिक विफलता). The world calls him—hence his rebellion of soul. He would die fighting against the very idea of holiness (पवित्र आत्मा); he would go away anywhere; he would even deny the existence of God. He may have remembered that it was his mother who persuaded (प्रभावित करना, सम्मत करना) him to enter the church—and now he regrets it. Yet he must know there is no turning back—and so he prays 'oh tame my heart' adding that he realizes that it is a Deity's highest art to turn a sinner and

make of him a stronghold of faith for others. In the second verse the poet says that if the Almighty will offer him no help but will let this poison continue to hide within his soul it will fret and fume (व्यथित एवं क्रुद्ध होना) about mere trifles (दुच्छ बातें), and his soul will straightway turn into frothy bubbles which, by their very nature, will vanish (विलीन होना, विलुप्त होना) in the wind—thus turning God's own workmanship into a deception (बोले-बाजी). In the last verse the poet asks God to smooth the ruggedness of his mind and heart and, instead of rebellion, carve fear and reverence for His own laws. He changes that idea a moment later and begs for a new mind altogether (because his present heart is like a tree without a sap) and to give him something better to hide the dust and dirt of rebelliousness (विद्रोहकारी, विद्रोहात्मक). Then he can, as it were, embrace (ग्रहण करना, आलिंगन करना) his Creator.

This poem is characteristically metaphysical. Conflict is at the root of the best of the metaphysical poems. The conflict of the body and soul; of the flesh and spirit. This conflict may be seen in the very opening lines of the poem.

Then comes the rugged (कर्कश, कठोर) diction which is another important feature of the metaphysical poems. It is hard, masculine and devoid of mallefuous extravaganza.

The intensity of feeling and faith is maintained throughout. The style is argumentative.

Comparison of the soul with a rugged stone or Death with a mob or a rebel heart with a fort—all these are examples of conceits or far-reaching comparisons.

Herbert was a saint among the poets. The saintly sublimity breathes through the lines. Faith in God is supreme here. The last stanza is a prayer tinged with a desperate longing for salvation.

**Q. 2.** Write a critical appreciation of George Herbert's



poem "Grace". (B. U. 1959 A; Darshan Dass Women's College, Muzaffarpur; Dumri College; J. P. Mahila College, Chapra.)

Ans. It is doubtful whether English language can boast the existence of poems that exhibit (दिखाना, प्रकट करना) more of the true spirit of Christianity, or a greater devotion to the church of England, than those of him who was deservedly called "holy George Herbert". To put it plainly, he stood for Christianity very humbly, and for the Church of England very proudly.

In this poem the poet confesses that his mental powers are actually nothing; he is too dull to improve them. He prays for God's grace to drop from above without ceasing. He says that if the sun goes in, the church becomes as dark as a dungeon (भूगर्भस्थ कारागार, अन्धकूप). God's works—possibly God's creation—seems to have been captured by Night and made it invisible. Every morning the dew falls. The poet asks whether the dew shall fall more quickly than the Holy Spirit of God. The grass loves the dew but cannot ask for it. The poet loves the grace of God and can ask for it. Death is still working underground as a mole works. The poet feels he digs his grave bit by bit everytime he moves the soil. Then the poet says that his sins are, as it were, hammering (चोट करना) his heart into a hardness in which there is no love. The poet wishes the grace of God to drop from above so that it may soften his heart and thus defeat the Devil. He asks God to come to him; He knows the way. If He does not wish to come to the poet, will He move the poet somewhere nearer Him where there is no need to drop anything from above? That, of course, means death and the life that follows it.

Obviously (प्रत्यक्ष रूप से, स्पष्ट रूप से) this is a prayer for Divine (ईश्वरीय) help or influence. In design it is somewhat better than the poem 'Nature'. The catch-line 'Drop from above' has quite a good effect. It suffers—as nearly all his poems do

suffer—from verbal conceits (आत्मश्लाघा, अभिमान); but the meaning of most phrases containing them seems fairly clear. It starts off with Herbert's characteristic moan (कराह, विलाप) of pessimism (निराशावादित्वा); inferiority complex (हीनता की भावना) chiefly. His stock lies dead; that is his first complaint. Stock, as he uses the word here, must mean something mental—his faith, or his power to preach the gospel of Christ. At all events, it lies dead. His 'dull husbandry', as he calls it, seems to fail him. His management of his spiritual farm (आध्यात्मिक क्षेत्र), so to speak, does nothing to revive all this dead stock. In other words, he feels he is no good. So he prays that the grace of God shall drop down from heaven upon him. That sentiment (भावना, मनोभाव, विचार) now runs throughout the poem—indeed, it is the only genuine sentiment in it. The second verse has a few conceits in it, but they do little or nothing to strengthen the writing. Actually, this is rather feeble. The expression (भावव्यंजना, वाक्य, कथन) "Thy house" had better taken to mean the church—presumably (अनुमानतः) his own church of which he is the rector (ग्राम-पुरोहित, किसी धार्मिक या शिक्षण संस्था का अध्यक्ष). If the sun goes in, the church is as dark as a dungeon. There is no need to take this literally or, if there is, it is a pity the rector did not remove some of the stained (मैला, दाग लगा हुआ या धब्बा लगा हुआ) glass-windows and put in some plain ones. Looking at it another way, and taking the sun as symbolic of God himself, another translation of these conceits might well be that if God did not look down upon His church (in the broader sense, not Bemerton church) any church building would (in a moral sense) resemble a dungeon. In verse 3 he changes his ideas and to a certain extent his technique—for the catch-line (अन्तिम पंक्ति) now ends a question. The dew falls every morning, he says. He is wrong—but no matter. Shall the falling dew (for which the grass that needs it cannot ask for it) come down more quickly than a blessing from the



Holy Spirit ? "Thy dove", of course, refers to what happened when Christ was baptized (ईसाई धर्म में दीक्षित होना, ईसाई मत को दीक्षा पाना) in Jordan. Having written the only good verse in the poem, the writer, returns to his customary (प्रधानुसार) pessimism (निराशावादिता) to end with. Death, he says, is still working like a mole and burrowing under the ground, digging his grave each time he removes some soil. He then begs for God to work for him by dropping grace upon his soul.

One wonders how dismal (मयानक, उदास) a person George Herbert must have been. His melancholy (म्लानता, उदासी) pessimism was common enough in his days; but in his case one thinks of him as a parish priest who did much for his congregation (जमा या एकत्र होना, धार्मिक समाज). Country people in those days were ignorant (ज्ञानहीन, अनभिज्ञ, अनाड़ी). Only one here and one there could read. There was a great difference between them and the university scholars; there still is a great difference between such people, but modern life [especially since the invention (आविष्कार) of television] has lifted up the ignorant not a little. At any rate, this poem seems weighed down with the melancholy (म्लानता, उदासी) of the age in England.

Q. 3. Write a critical appreciation of Dryden's poem "To the Memory of Mr. Oldham."

Ans. The first thing that seems necessary to inquire about is this Mr. Oldham's identity. Actually he died in 1683. He was something of a satirist (प्रहसन-लेखक, प्रहसनप्रिय व्यक्ति) like Dryden. His *Satires on the Jesuits* were rigorous (कठोर, सख्त, दारुण) and perhaps not altogether without wit (समझ, बुद्धि, बुद्धि-विलास)—but his lines were too often rugged and his wit extravagant (उच्छृङ्खल). Still, as Dryden himself hinted more than once, Oldham was only thirty when he died.

In this poem Dryden says that Oldham was not a celebrated poet. He was Dryden's own kindred (आत्मीय, माई-बन्धु) spirit. Their souls were cast in the same poetic mould (साँचा, नमूना):

they thought alike. Both of them hated knaves and fools. Their goal was the same. Oldham was a more steady poet than Dryden. The poet rightly compares Oldham with the one who had won the race against Nisus. Oldham had attained maturity (परिपक्वता) rather early. Advancing age could not add anything to his abundant store of knowledge. An advanced age could give him a better knowledge of rhetoric and grammar. But satire (प्रहसन, व्यंग्य) does not require such refined knowledge. Satire to become effective must have harsh (कटु) cadences (स्वर के उतार, उक्ति या कथन के एक प्रकार के ढंग) combined with wit and humour. His expressions were generous. His lines showed quickness of thought. Time matures all; it mellows what poets write to the dull effects of rhyme. Dryden bids farewell to Oldham and says that Oldham was to the English tongue what Claudius Marcellus was to the Latin language in the days of Julius Cæsar. His brow is bound with ivy (एक प्रकार की वेत) and laurel (एक प्रकार की लता जिसकी पत्तियों की माला बनती है) in honour of his accomplishments (सिद्धि, गुणावली) but fate and gloomy night (अंधकारपूर्ण रात्रि) surround him now.

Perhaps the beauty of this ode (गीत, गान, गीति-कविता) lies in its deep sincerity. Dryden had evidently thought a great deal about Oldham. The intensity of the poet's feeling for Oldham is well expressed in the iambic pentameters in this poem.

There is something gracious (अनुकूल) about this ode; but some of the lines are faulty. The last line, and one five lines up are hexameters (षट्पदी काव्य) which disturb the rhythmic flow even though they may be rhythmic in themselves. As an ode, it is certainly appealing. In the strictly prosodic sense it has its imperfections (अधूरापन, अपूर्णता)—but what poem of this period was free from them? It looks the better for the removal of unwanted capitals and corrections in punctuation. If we had known Dryden we would have been polite and have said we admired his *heroic couplets* (वीरत्वसूचक दोहे)—that is



iambic pentameters rhyming in couplets; we would not have said they bored us a little towards the end. We could not have told him about his sudden lapse into a hexameter and have pointed to his "But mellow what we write to the dull sweets of rhyme" and said we were surprised at his bad accentuation (स्वर-चिह्न लगाने का कार्य). The last line, again is a hexameter, but he did not mess up (मिला देना) the accenting (स्वर के उतार-चढ़ाव का चिह्न लगाना) even though he gave us an extra foot we could have done without.

Q. 4. Write a critical appreciation of Alexander Pope's poem "The Portrait of Buckingham". (Munshi Singh College, Motihari; Hazipur College; Khagaria College; D. S. College, Katihar; J. P. Mahila College, Chapra.)

Ans. The best way of explaining of what Pope wrote in heroic couplets of iambic pentameters is to write a close description of this portrait. Pope describes the room first; then looks at the portrait and describes the Duke as he knew him.

Pope begins by saying that the place where Buckingham was staying was a dreadful place. There was a mat, half-hung on one of the walls, and there was a plaster floor. The walls were revolting (ढहना); they were made of manure (नोनिया मिट्टी). There was what once must have been a flock-bed (पशुशाला), but some one had mended it with straw. Round the bed (at its head) were some curtains tied with tape—but they were never meant to be drawn round the sleeper. Pope looked at the insignia (पदवीसूचक चिह्न या बिल्ला) of the George and Garter which was dangling (झूलना, लटकाना) over the side of the bed. No sign of the gold and scarlet about it; it was a tarnished (बदरंग) yellow and the red part was dirty. The next thing Pope noticed was the portrait (चित्र, तस्वीर) itself. The fact that he lay here among all this filth shocked him; the portrait was like him (i. e., the second Duke of Buckingham)—but

how changed from its actual life to see it there ! Pope remembers him so well. He led a life of pleasure and just did as he liked, went where he liked. He lived at Cliveden's, a lovely mansion (प्रासाद, विशाल भवन) he himself had' built. He used to go there. He was always charming—to women especially; always gallant (स्त्रियों के प्रति विनयशील), always amusing. Pope used to see Elizabeth, Buckingham's fourth wife. When he married her she was the famous countess (यूरोपीय धनी स्त्रियों की एक पदवी) of Shrewsbury, but her family name was Talbot. Buckingham was just as gay in Council as he was in private life. He could mimic (दूसरों की नकल उतारना) anyone and often caused laughter when he mimicked some of the statesmen—even including His Majesty King Charles himself. But now, as Pope gazes upon his likeness lying on this filthy (गन्द) bed, he realises that he (Buckingham) no longer has the power to flatter people of note (प्रतिष्ठित पुरुष) and thus win their friendship. He had a great store of wit in his lifetime. He loved having fun with a fool—in fact he valued that more than anything. It is hard to believe now that he was once a healthy man with everything he could wish for, health, fortune (धन-दौलत, सौभाग्य) friends—and fame; yes, he certainly had those. But here he is—this lord of useless thousands—(friends, money, anything you can think of) here he lies—great Villiers (समाज के प्रमुख व्यक्ति) Pope should never have thought he would come to this or to find his portrait lying on a dirty bed in a dirty inn (सराय) and he was once the handsome second Duke of Buckingham.

There were two Dukes of Buckingham—father and son—whose first names were George Villiers. This is the son. Pope cannot have known him because he died a year before Pope was born. So that a short poem in heroic couplets (taken from *Of the Use of Riches*) such as this cannot have been written as a personal spite (ईर्ष्या). One thing is certain: the miserable ending to it is grossly (मद्दे रूप से, अत्युक्तिपूर्ण ढंग से)



exaggerated (बढ़ा-चढ़ा कर व्यक्त किया गया). The second Duke of Buckingham may have been morally unsound (निकम्मा), but even his critics said he was good-looking, good-natured, and an unsurpassed mimic (वह नक़ाल जिसकी बराबरी नहीं की जा सके). He was also a leader of fashion. He raced, he danced, and he hunted—but the record of his death and its circumstances rather call for a little sympathy than for what Pope wrote in this somewhat unpleasant poem.

As a poem, it leaves much to be desired (वांछनीय). Pope was not a master of prosody despite (बनिस्वत) what some of his admirers have said. With a few alterations (परिवर्तन) in the wording the whole thing could be turned into faultless iambics; as it stands it is somewhat overloaded with mistakes in judgment.

Q. 5. Write a critical appreciation of William Blake's poem "The Voice of the Ancient Bard".

Ans. This poem was originally included in Blake's "Songs of Innocence" though in some editions (संस्करण) this occurs in "Songs of Experience". This is a short, arresting (आकर्षक) lyric of clarity (पवित्रता), skilled technique, impressive power (प्रभावोत्पादक शक्ति) and depth, and unforgettable (अविस्मरणीय) phrases.

The poet advises the youth who are the embodiments (अवतार, एकीकरण) of joy and happiness not to listen to the voice of the ancient poets. Here the word 'ancient' means those poets who preceded Blake. These poets were too much rationalistic and it is to this that Blake reacted. They were rationalistic (ज्ञानवान) and were not inspired (उत्तेजित होना, प्रभावित होना) by spontaneous (स्वयंजात, स्वतःप्रेरित) feelings. They did not believe in instinctive impulse (स्वामाविक आवेग या उत्तेजना) but put their faith in reason. The poet asks the youngmen to open their eyes and see the dawn of a new truth which had so long been hidden from them because they were blinded (अन्धकार या

पदों में रखे गये, अज्ञान रहे) by the writings of the rationalistic (विचारवान) poets. These poets weighed their thoughts and feelings on the scales of reason before giving expression to them in poetry. A rational (युक्तिसंगत) and logical approach to everything fills the mind with doubts and suspicions (शंका) and gives rise to unnecessary controversies (विवाद). The poet adds that the path of reason is full of complexities (जटिलता, पेचीदापन); it is an endless folly; it leads to intricacies (जटिलता, पेचीदगी) from which it becomes difficult for a man to find his way out. Many have spoiled (वरबाद करना) themselves by following the path of reason and the scientific method of discovering truth. They started in the belief that they would get at the truth, but, in fact, they invited disappointment (निराशा) like those who lived before them. They got nothing but cares and anxieties (फिक्र, चिंता) for all their labours. They took a false pride in their own method and thought that they could lead others. But actually they were in darkness and deserved guidance from others.

The poet in this poem stresses the superiority (बड़प्पन) of intuition (सहज ज्ञान, स्वतः उत्पन्न विचार) over reason. His own poetic inspiration (उत्साह) was based on spontaneous (स्वतः, आत-हो-आप) outburst of emotion (मनोभाव या मानसिक आवेग). Naturally, therefore, he was opposed to the poetic formalities of his day. He relied solely on the power of intuition. The poet expresses himself in symbolic language. He uses symbolic expressions like *youth of delight, the opening morn, image of truth newborn, endless maze, tangled roots, bones of the head*, which give us a sense which is hardly possible by any other combination of words. The poet advises the youth of his time to give up the ways of his elders and to take to a new path. He asks the youth not to try to discover truth by scientific methods. He says that a rational and logical approach to everything fills the mind with doubts and suspicions of various kinds.



The poet wants to restore (लौटाना) people's faith in their instinctive powers (आत्मशक्ति, स्वामाविक विचार-शक्ति). Though the idea of the poem is simple, the symbolic expressions have made it somewhat obscure (अन्धकारमय, अस्पष्ट, दुर्बोध). In the poems of Blake we come across a new thing, a new horizon, a newer value. He heralds a new movement in English poetry. Rightly he is called the precursor of the romantic movement in English poetry. After one hundred years once again emotion and imagination is freed from the fetters of rigid rationality.

The nature element has very subtly found its way in this poem. The images like "Opening morn", "Clouds of reason", "Tangled roots"—all these are borrowed from the natural world. This poem stands in a sharp contrast against the stale and stereotyped couplets of the poets of the Age of Reason.

The scansion of this poem is not easy because it is not regular. The prosody (पिंगल-शास्त्र) of this poem is a little shaky, here and there; but an effect may be obtained by reading it out and rhythmically (तालबद्ध रूप से).

**Q. 6.** Write a critical appreciation of William Blake's poem "*The Sick Rose*." (Jamshedpur Women's College; S. P. College, Dumka; J. P. Mahila College, Chapra.)

**Ans.** This exotic (विदेशी) little morsel (खण्ड, टुकड़ा) would have been better if it had been written in one stanza instead of two. The poet addresses the rose and says it is ill. The deadly insect (कीड़ा, कीटाणु) that flies in the darkness and is invisible to it while a howling (हू-हू या सार्यै-सार्यै करती हुई, गरजती हुई) gale (आन्धी) of wind rages (उठना) round about it, has found the crimson-covered bed where it has been growing. It is his poisonous secret love of its crimson petals that is destroying its life.

Basically (आधारतः), these are iambic (ऐसी कविता जिसमें लघु-गुरु B. PTY.-11

शब्दों का कम से आते हों) dimeters. It is a pity Blake did not avoid falling into trimeters for the last two lines. They spoil the effect. He could have so easily written

Has found/thy bed  
Of crimson joys  
His secret love  
Thy life/destroys.

That would have meant keeping a better rhythm.

There are some writers—poets of the imagination and seers (स्वप्नद्रष्टा) of mystic (छायावादी) vision—who can tread with conviction and certainty the misty borderland between fact (तथ्य) and fancy (कल्पना). Such a writer was William Blake. He has an unusual (असाधारण) position in literature. In his towering (विशाल, उच्च) mystically imaginative achievements in both lyric poetry and art and in the arresting emotional power of his touch all the poignancy (तीक्ष्णता, कटुआइट) of human experience is evident even in such a tiny poem as "The Sick Rose". When we read his poetry we think of him as an extraordinarily gifted combination of poet, painter and visionary, who seized the pictorial element of an idea, whether simple or sublime (महान्), and translated it into the sensuous (इन्द्रियसम्पर्क-जनित) language of his deeply religious though unorthodox mystical genius. Blake had the rare gift of seeing through and beyond a thing. A thing, to him, was something more than its mere physical existence. It opened before him a new vista. The rose is a beautiful crimson flower. But the poet sees the presence of the worm in it whose dark secret love shares the bed of crimson joy. The phrases are highly imaginative as well as romantic in its significance. This small poem shows the poet's power of observation and its proper expression.

Q. 7. Write a critical appreciation of Wordsworth's poem



*"A Slumber Did My Spirit Seal."* (Sitamarhi College; Saharsa College; S. P. College, Dumka; Dumri College).

**Ans.** This is the last poem of the Lucy series. It was written in 1798-99 and published in 1804. By his Lucy poems Wordsworth immortalised (अमर करना) a girl named Lucy. Who this girl was nobody has yet been able to establish. Different critics say different things about Lucy. Some say that she was a girl with whom Wordsworth fell in love, but could not marry. Some say that she was Wordsworth's sister Dorothy. Yet others say that she was Wordsworth's wife Mary Hutchinson. Coleridge says, "Whether it had any reality or not I cannot say. Most probably in some gloomier (उदासीनतम, अधिक अन्धकारपूर्ण) moment he had fancied the moment in which his sister would die."

Whoever this Lucy may have been, she has inspired Wordsworth into writing some of his most beautiful poems. This poem is an expression (अभिव्यक्ति) of the poet's extreme pain at the sudden death of Lucy.

The poet says that his mind was fast asleep. He was so happy that he forgot the stern (कठोर) realities (वास्तविकताएँ) of life. He had not even the fears of death which is so natural for man. He never thought Lucy would die because to him she did not appear to be an ordinary mortal. She was far above an average being as he thought that the doom (नाश, मृत्यु) of man was reversed (उल्टा) for her. He thought her to be an immortal (अमर, जिसका नाश नहीं होता हो) being. But when Lucy actually died, he became conscious (सजग, जागरूक) of death. He now feels keenly the loss of Lucy. He reflects (विचार करना) over Lucy's death and things that she is now a part of the earth, like rocks, stones, and trees. Along with other material objects she moves about with the earth in its daily rotation.

This is a piece of metaphysical (आध्यात्मिक) nonsense, actually. The first line puts it out of court because it might mean two things—or, at least, one of two things. If we take *slumber* (नींद, सोना—a short period of sleep) to be the subject of the sentence, then it must mean that this slumber closed up his spirit and held it fast. If we read the first line taking *spirit* (आत्मा, प्राण) as the subject, reading it 'my spirit sealed a slumber'—it could be read that way—it might mean that his spirit in some way conquered his power to sleep. Probably the former way of taking it is the better and is more likely to be what he means. At all events, a paraphrase could be like this: A slumber sealed my spirit; I felt no fear of a human kind. Now that Lucy is dead, I am conscious of death for the first time in my life. Lucy is motionless (गतिहीन, गति-शून्य); she has no strength; she is blind and deaf. She rotates with the earth's daily movement, along with rocks and stones and trees.

This seems an attempt to be misty and metaphysical without much success; it is not one of Wordsworth's most brilliant efforts. Explaining it, line by line, is not at all a gracious experience; one is defeated on all sides. This has an elegiac note behind it. It has sorrow as its central idea. Death has broken the slumber of the poet.

The language is simple, yet poetic. The alliterative use in the words 'slumber' and 'sleep' produces a numb effect. The opening lines of the second stanza is full of the depth of feeling. In two sentences the poet has crystalised a sense of absence and negation. The last line once again illustrates the poet's faith in the immortality of natural. Even if Lucy's physical movement has ceased, the movement has synchronised (एक ही काल में किया गया) with the cosmic (रेहिक) movement. So Lucy, though physically dead, is spiritually alive.



The poem is written in alternate iambic tetrameters and trimeters. It scans well even though there is a fault in the third line of the second verse; "Rolled" is too heavy and too clumsy (असुन्दर, भद्दा) a word to be used for an unaccented syllable. Otherwise the scansion is satisfactory. *Diurnal* is quite the wrong word to use in a poem. It looks rather ugly and awkward. It is an example of what poets give us when they write too much. Be that as it may the quiet, deep emotion which the poem expresses is most impressive, especially where the method of controlled understatement is used.

Q. 8. Write a critical appreciation of Wordsworth's poem "Daffodils". (B. U. 1956 A; Ranchi College; Gaya College; St. Xavier's College; H. D. Jain College, Arrah; C. M. College, Darbhanga; J. P. Mahila College, Chapra).

Ans. This poem was composed at Town-end, Grasmere, in 1804, and first published in 1807 in the series "Moods of My Own Mind".

In Dorothy Wordsworth's Journal, under date April 15, 1802, we find : "When we were in the woods beyond Gowbarrow Park, we saw a few daffodils close to the waterside. As we went along there were more, and yet more; and at last, under the boughs (शाखा, डाली) of the trees, we saw that there was a long belt of them along the shore, about the breadth of country turnpike road. I never saw daffodils so beautiful. They grew among the mossy stones, about and above them, some rested their heads upon these stones, as on a pillow for weariness; and the rest tossed and reeled (चकर लगाना) and danced, and seemed as if they verily (सचमुच) laughed with the wind that blew upon them over the lake. They looked so gay, ever glancing, ever changing."

This is a poem of no particular merit. It is certainly less metaphysical than "A Slumber Did My Spirit Seal", and all the better for it; but this is somewhat naive (अकृत्रिम, मोला-माला)

—almost childish in places. Perhaps the dullness of the iambic tetrameters helps to spoil the effect of the verses; even the fact that the last two lines in every verse rhyme causes a jarring effect if one's ears are sensitive. To paraphrase it is not a difficult matter. In the first line there is a point worth noticing. I wandered *just as lonely* as a cloud that floats, etc; "vales and hills" strikes the minds at once; it is generally hills and vales or hills and dales, and one looks for the reason of the unusual order. One finds it at the end of the next line: the poet had to produce a rhyme to daffodils, the title of the poem. The obvious never succeeds in poetry any more than too many metaphysics succeed. With this particular poet one has to search, very often, for a good line here and there. "*Beside the lake, beneath the trees*", is good prosody. *Fluttering* (फड़फड़ाना, आन्दोलित करना) *and dancing in the breeze* is not good from any poetical point of view. To make the line scan, as a respectable iambic tetrameter, the conjunction *and* must be left out. "Fluttering, dancing, in the breeze" would have been a good line—vigorous, too: but 'fluttering *and* dancing' simply will not do. All the same, we will find hundreds of worse scansion than this if we look through a book of Wordsworth's poems. In *Verse 2*, *Saw I* is just an irritating poetical inversion (क्रम-परिवर्तन) for *I saw*. Another point of accuracy: *on the milky way* might be better written *in the milky way*, that luminous (दीप्तिमान्) belt of very distant stars which, in England, is visible directly over head. *Verse 4* is the best verse—perhaps the only good one. He says that often when he lies on his bed (or couch) in a mood when his mind is completely still (vacant) or else when he is in a thinking (pensive) mood, the remembrance of these daffodils flashes upon the eye of his memory which is the bliss of solitude (एकान्त, निज्जन स्थान). An excellent expression for an exquisite (परमोत्तम, तीव्र) experience.



To lie down and remember something as pleasant as what the poet saw by the lakeside is the real deep happiness that can mean so much to a thinker. The other two lines in this verse are childish and unworthy of what has just been written. They need no explanation. The sentiment of this poem is acceptable. There are times in everyone's life when an experience of this kind has been enjoyed and the memory of it has remained. So often has it been said : "I shall never forget it—not if I live to be a hundred". This poem is a good lyric. It has one single emotion i.e. that of joy at the sight of the daffodils. Once again the poet has gone to nature to borrow images from it. The word 'crowd' signifying the largeness of the number of the daffodils is quite suggestive. It is in tune with the poet's own theory of poetic language. As a matter of fact simplicity of diction is the keynote of this poem.

The last two lines of the third stanza and the first four lines of the last speak of the poet's much quoted definition of poetry i.e. the spontaneous overflow of feelings and emotions recollected is tranquility. The poem must have been written after experiencing the beauty of the dancing daffodils. The progress of time has pruned the emotion of its unnecessary elements and there remains an unalloyed emotion of pure joy. The emotion or feeling of Wordsworth is not as ecstatic as that of Shelley, nor is it as sensuous as that of Keats. It is pure, simple, yet sublime in its effect as well as in its expression.

**Q. 9.** Write a critical appreciation of Shelley's poem "Hymn of Pan". (B. U. 1956 A., 1958 A; St. Xavier's College; S. P. College, Dumka; Saharsa College).

**Ans.** This is a delightful pagan (मूर्ति-पूजा सम्बन्धी) lyric; it is definitely pagan—charmingly so—and its light metre (छंद-वृत्त) (mostly dactylic) makes it extremely pleasing to read. It was written in 1820. In it the god Pan—the god of nature—

is in the best of moods. When he was in one of his tempers he caused *panic*, meaning terror (आतंक). Panic was originally fear of the god Pan. But to-day he is in the best of moods and everyone (as he says) is listening to his pipings. To listen to the pipes of Pan was a great privilege.

In this particular poem we find that the pagan god of nature is in a good humour to-day. He and his friends come from the woods and forests and hillsides. Some of them come from islands surrounded by river-water where there are no noisy sea-waves which would prevent everyone from hearing Pan play on his famous pipe. Everything is a picture of nature at rest: a light wind is blowing through reeds (नरकट) and rushes which grow in the rivers; bees are buzzing (मनमनाना) and taking honey from the bell-like flowers of thyme (सुगंधित पत्तियों वाला एक पौधा); there are myrtle (मैदो) bushes which attract the birds and a lime tree which attracts various kinds of butterflies (तितली). In the grass below there are the lazy lizards who make no noise at all—silent like old Tmolus—and they all listen to the Pipes of Pan.

They are in Thessaly, where the river Peneus flows and all the valley of Tempe lies in the shadow of Mount Pelion. As the sun gets behind Pelion, just before it sets, throws a shadow greater than the twilight (सूर्यास्त के बाद तथा सूर्योदय के पूर्व का धुंधला प्रकाश) itself as the day gradually dies—and still everyone and everything listens to Pan's sweet music. The satyrs, the woodland deities (देवतागण), and the gods of the outlying farms, the forest nymphs (परियाँ), and the mermaids (जल-परियाँ) all come to the edge of the river-lawns and the damp caves. Everyone is silent out of their devotion (भक्ति) to Pan, even the sun-god Apollo (himself an excellent musician) who was jealous of Pan and his pipes.

The strange looking little god of nature sang of the stars which he said were dancing; then he sang of the variety



beauties of Terra, Mother Earth; he sang of the heavens including war-songs about the battles between the gods and the giants; he sang of everything : love, death, birth—and then changed his musical themes. Coming down the Maenalus Valley he suddenly remembered it was here he ran after a beautiful maiden (named Syrinx) who was so terrified he might touch her that she prayed to the gods to save her. This they did by turning her into a reed (नरकट).

Pan was disappointed, but he could do nothing except grumble (बड़बड़ाना) at being so thwarted (निष्फल होना). Still he did the best thing he could have done; he carefully cut down the reed and made a musical pipe out of it. The only thing he could do now was to make poor Syrinx sing when he played on the pipe that once was the maiden herself. All these desires—he says—begin in one's bosom and then, in sorrow, we bleed. They all wept at the time, says Pan, but so would anyone weep [ if jealousy or old age had not frozen (बर्फ बनाना, जमा देना) their blood ] when they heard the sad melodies (तान, मधुर संगीत) piped by him who lost his Syrinx so long ago.

The poem is a little obscure (अस्पष्ट) in places but there is a charm about the mythological touch in this poem. The scansion reveals real lyrical writing. It is mainly dactylic (मगणयुक्त); if it were not so, half its lightness would be gone. Dactylic trimeters usually run easily especially when (as in this case) they are varied with Iambic Dimeters.

Shelley's genius (प्रतिभा) is essentially lyrical. His lyrical gift is indeed the purest in the whole range of English poetry—"spontaneous music, ethereal (स्वर्गिक) beauty, unexcelled (अद्वितीय) ideality". At its best Shelley's poetry is like a song joy—like the song of bird which sings because it must. "Unequalled in verbal melody, it rises from a quiet, caressing single note through a multitudinous (बृहत्) music

until it culminates (उच्चतम उत्कर्ष प्राप्त करना) in the orchestral (सामूहिक गान-वाद्य) harmonies (स्वर-संगतियाँ, धुनें) of a glorious finale."

Q. 10. Write a critical appreciation of Thomas Hardy's poem "In the British Museum". (Ranchi College; Jharia College; Tata College, Chaibasa; Giridih College.)

Ans. The language of this pleasant poem is simple and in the first person.

In the British Museum, among the antiquities (प्राचीन-काल की वस्तुएँ), there is the base of an ancient pillar which came from Areopagus. It may not impress the casual visitor to the Museum (संग्रहालय), but anyone receptive to such relics (अवशेष) of bygone ages is certain to be impressed—even if that person happens to be unacquainted (अपरिचित) with masonry or geology. The point at issue is that this story is the base of a pillar near which the Apostle Paul stood and preached to the crowds. Visualising the scene, as best anyone can at so great a distance in time, there revived a picture of this virile (पौरुषबल-सम्पन्न) but deformed Apostle declaiming the gospel (ईसाई-धर्म की गाथा). Such words, declaimed as he would have declaimed them, would have echoed against the surrounding masonry before finally fading away into silence. Such a visualising (अवलोकन) is not difficult to achieve; the voice of the apostle, too, can be quite easily reproduced in the mental ear.

There is something very attractive about the simplicity of expression in these seven verses. Another notable feature of the poem is that it has a definitely mixed metre.

Q. 11. Write a critical appreciation of Thomas Hardy's poem "A Broken Appointment". (Purnea College; R. K. College, Madhubani; Ram Dayalu Singh College, Muzaffarpur; Tata College, Chaibasa; C. M. College, Darbhanga.)

Ans. We are bound to come across a love poem in every



poet's works. Their hearts were always being broken; they usually discovered an affinity (सादृश्य); sometimes a divinity. And they never failed to wail and moan (कराहना, विलाप करना) about her—almost to *infinity*. Hardy has a bad attack of love-sickness (प्रेम-ज्वर, इश्क की बीमारी) here. In the first verse his girl let him down and forgot to keep her date with him; in the second he is sure she did not love him after all. Well, well! 'Twas ever so, but one must admit that poor dear Thomas makes a pretty song of it all. There is charm in this poem. The meter is iambic pentameter except the first and last lines of both verses which are iambic dimeters.

This is a poem of reproach (मत्सर्ग). The girl made an appointment with the poet—but she did not keep it. The poet waited for her, but time went on and he grew sick with grief. He wanted her sweet companionship (मधुर सहवास) and to have her near him—but it was not *that* he grieved for so much as the fact that he found something missing in her make-up: He missed that sense of great pity which makes any of us do something for the sake of doing something *kind* for someone else, even if reluctantly (अनिच्छापूर्वक). That was what he grieved for as he counted the strokes of the hour and still she did not come. Only love could have made her loyal to him—but there was no love. He knew it at the time and, of course, he knows it now. Even so, surely it was worthwhile adding to the sum total of kindness that are really divine. Surely she could have spent an hour with him? Then he could have said, in all gratitude (कृतज्ञता) that she—a woman and his beloved—came and comforted him, a man worn and torn by time, even though she did not love him. Surely she could have done *that much* for him—but she did not come.

The two points in philosophy (दर्शन) are very attractive (आकर्षक). In the first verse the high compassion which can overcome any reluctance (विमुखता); in the second that a good

deed adds to the store of all other good deeds that may not actually be divine, but are near it—*divine in all but name*.

The scansion of the poem is regular all through. Iambic pentameters are always effective unless never relieved. In these two verses they are relieved by the four dimeters.

**Q. 12.** Write a critical appreciation of W. B. Yeats' poem, "*The Fascination of What's Difficult*". (B. U. 1957, S; 1959 A; C. M. College, Darbhanga; Rajendra College, Chapra.)

**Ans.** Yeats, as we know, is a poet of the mystic world. In his early poems the influence of the pre-Raphaelites is clearly seen, but with a difference. It was in a sense a mixture of the pre-Raphaelitic melancholy picturesqueness with a dreamy quality.

He was acutely conscious of the spiritual barrenness of the age and its reflection on theatre and literature. His later poems are a reaction to this barrenness and through these he wanted to propound a new philosophy. He is an escapist from the sordid materialism.

In this poem "*The Fascination of What's Difficult*" we find typical modern sensibilities expressed through the lines. The poet is not happy with the contemporary theatre. To him it had become artificial and mechanical. Due to this spirit of over rationality permeated through the theatre world of his time. The movement of the dramatic or theatrical productions of his age was jerky like the movement of a colt, i.e. an ordinary horse dragging road metal. It was not the horse, Pegasus, light-footed, and easy moving, jumping from peak to peak of the Mount Olympus. The comparison is metaphysical in its origin; but is quite appropriate. The very existence of life force being absent the literary colt of the modern age moved not before it was whipped or lashed by the driver. The spontaneity was absent. To Yeats the best remedy for the emptiness of the present lay in a return



to the simplicity of the past. The fascination of what's difficult actually made the sap of the modern literature dry up.

He is not happy as well to see drama being dictated by the dictates of the people or economical forces. At the time of the composition of this poem dramas were written not from the point of view of literary aesthetic (सौन्दर्य-विषयक) but from that of popular whims. As a result a drama or a play had to undergo many cuts and additions which, if at all pleased the audience, certainly displeased Muse. The persons managing the theatre were, to the poets, knaves and fools. Irritation of the poet's mind is clearly seen in the concluding lines of this poem.

The age which occasioned the composition of this poem had become too much commercial and prosaic. People aimed at novelty and not beauty. But Yeats' trust was in the imagination and intuition of man rather than in scientific reasoning. Here a comparison may be established with Blake's poem "The voice of the ancient Bard." A similar attitude of mind is expressed in that poem in the lines where he heralds the new era of the birth of a new truth at which,

"Doubt is fled and clouds of reason,  
Dark disputes and artful reason."

In this poem of Blake we find that due to rationalistic squabbles the writers,

"Stumble all night over bones of the dead".

A similar tone is to be seen in the following lines of Yeats' poem under examination, i.e.

(Our colt) "Shiver under the lash, strain, sweat and jolt  
As though it dragged road-metal".

Yeats' symbolism takes its root in the French symbolistic tradition. He is also influenced by the symbolism of Blake and Shelley. He felt that certain emotional experiences are

incapable of practical communication without symbols. Here too the symbols of 'Colt' and 'Pegasus', 'Road-metal', 'Stable'—all these are communicative enough to communicate the intense, feeling of the poet, though in a somewhat obscure manner.

"A Coat" is another poem of Yeats which is typically symbolical. The Coat stands for the poet's qualities and originalities with which he garbed his poems. But he is sorry at its vulgar imitation by his contemporaries or other poets. A genuine feeling of revolt is there. It is expressed in the last lines of the poem when the poet declares that "there is more enterprise in walking naked".

The lines of the poem are mainly iambic pentameters. All the same, some of them are faulty. Yeats must have been un-rhythmical and probably unmusical. No-one with a knowledge of music would have blundered as badly as he has. The first line is the worst. It is amazing (विस्मयकारक) that any poet could begin a poem of thirteen lines in iambic pentameters and make such a mess of his first line. If scanned as an iambic pentameter it would look and sound thus : The fascination of what's difficult, putting an absurd accent on *cult*. The word 'difficult' is a dactyl and nothing else. Obviously he has had trouble with the line because he has written *what's* instead of *what is*. That made me suspicious the moment I saw it. The only right way to scan this first line is to make it into an iambic and dactylic tetrameter. It ruins the verse, admittedly—but if Yeats was such a fool as to write a line like that—in which there is not the slightest poetical merit—he must not be surprised if other people find him out. Most of the lines will have to be scanned as iambic pentameters, but there is hardly a line without a fault in it somewhere.

Q. 13. Write a critical appreciation of "Break of Day in the Trenches" (B. U. 1959 A, L. S. College, Muzaffarpur, S)



Xavier's College; Darshan Das Women's College, Muzaffarpur; D. S. College, Katihar. )

Ans. This poem seems to be misnamed—or, at least, the poet seems to have forgotten what he called it as soon as he wrote down its first line. There is no more about break of day; instead the poem appears to have become a Rhapsody on a Rat. Still, there is much about it that is well-written. There are a few conceits but the description as a whole is of the kind that arrests the attention. The following is a critical synopsis of the poem shorn of poetic embellishments.

Dawn is here—the same old dawn as ever. Nothing different—except that a rat has leapt over the hand of the poet just as he was going to get that poppy from the parapet (चबूतरा) and stick it behind his ear. The poet thinks that this silly animal would get shot if the Germans knew its sympathies were with the poet's fellowmen as well as with them. They don't stand for that kind of thing, and God alone knows how they would hate it if they knew it had touched an English hand. The poet supposes it would not be above touching a German hand if it thought it worth while crossing No Man's Land to get to Jerry's trench opposite here. He supposes it is amused (मनोरंजक होना). It grins as though it were. Yet it has strong eyes and fine limbs. Some of the young bloods stand far less chance of getting through this war than it does. They have no chance but to take what chance they can get, lying down in the trenches (खाई) on the torn fields of France. The poet wanders what it sees in a soldier's eye when a shell (बम का गोला) comes shrieking across the sky? Does it see anything like fear? Then the poet asks the rat whether it sees those poppies. The poet should like to tell something about them. Their roots are in blood—blood from the veins of men like him. Poppies soon begin

to drop; they are always dropping. The poppy the poet has is safe for the time being, just behind his ear. There is a little white dust on it but that does not matter.

The whole thing is just a little incident which happened at break of day but which set in motion many pretty thoughts. Scansion reveals the fact that the poem is mixed in its metre, and there are a few faults; but the general effect is good.

Q 14. Write a critical appreciation of Cecil Day Lewis' poem "*Suppose That We*" (B. S. College, Dinapur; Darshan Dass Women's College, Muzaffarpur.)

Ans. This poem is an expression of the poet's thoughts during the nine months before the birth of his first child. He regards this child, which is to come to him, as a symbol of the future. As the poem draws to its end one finds the poet is lifting up his heart. There seems to be—almost throughout his poetical works—a sense of hope in life as well as a strong hope for poetry itself. *Suppose That We* is only an example of the poet's faith.

The poet is anxious (उत्सुक) at heart. He knows that death may come to him—as to anybody—without warning and at any moment. There might be an accident (दुर्घटना) and he might lose his beloved. This makes him think of the problems of life and death only to realize that love is greater than either. So after a night of doubt or sorrow there may be a lovely dawn which transforms the darkest wood into a place full of life—and that is enough. There is a reason for happiness. Nor is there need to fear even if one leaves in places or under conditions that are shadowy rather than brilliant: it is love that does everything—restores the nerve, quickens all our movements. Some think that at death we "walk out of Time altogether"—what a charming expression.



Some think we go away from here into a land where everything is wonderful; yet living on is better than dying. Yet what has man really done? All his work here has amounted to child's play. At the most he completes very little in his so-called research here; so much remains to be done afterwards. Yet (looking back on the entire poem for a moment) *life is worth living.*

The philosophy of the poem reaches out a long way; it would be difficult to disagree (असहमत होना) with it. As to the effect of the actual lines, one is conscious of faults. The rhythm should have been much steadier than it is—especially as there are no rhymes to feed the mental ear. Often enough, rhymes are a nuisance—very much so when one is conscious that an odd-sounding final syllable has been dragged in just because a rhyme is wanted for a more ordinary word. Here, in my opinion, rhymes would have lighted the whole thing up; when one has read a few lines of pentameters and find there are no rhymes to bless them with, there is bound to be a little disappointment. What is well worth while looking into is the expression of philosophy, even if there are a few conceits here and there to deal with. Lewis is obviously a thinker (चिंतनशील व्यक्ति) and far from a pessimist (निराशावादी); he puts down thoughts that arrest the attention at once. It is a pity he is not more skilled in the technical sense.

Q. 15. Write a critical appreciation of Shakespeare's Sonnet II.

Ans. See critical appreciation of Sonnet II.

Q. 16. Write a critical appreciation of Shakespeare's Sonnet VI.

Ans. See critical appreciation of Sonnet VI.

Q. 17. Write a critical appreciation of Milton's sonnet "On the Late Massacre in Piedmont."

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Ans. See critical appreciation of "On the Late Massacre in Piedmont."

Q. 18. Write a critical appreciation of Coleridge's poem "Kubla Khan."

Ans. See critical appreciation of "Kubla Khan."

Q. 19. Write a critical appreciation of Byron's poem "From English Bards and Scotch Reviewers."

Ans. See critical appreciation of "From English Bards and Scotch Reviewers."

Q. 20. Write a critical appreciation of Tennyson's poem "Tithonus."

Ans. See critical appreciation of "Tithonus."

Q. 21. Write a critical appreciation of Browning's poem "My Last Duchess."

Ans. See critical appreciation of "My Last Duchess."

Q. 22. Write a critical appreciation of Keats' poem "Ode To A Nightingale."

Ans. See critical appreciation of "Ode To A Nightingale."

Q. 23. Write a critical appreciation of W. B. Yeats' poem "A Coat."

Ans. See critical appreciation of "A Coat."

Q. 24. Write a critical appreciation of Eliot's poem "La Figlia Che Piange."

Ans. See critical appreciation of "La Figlia Che Piange."

## CRITICAL QUESTIONS CONCERNING POETS

### WITH ANSWERS

Q. 1. Write a critical note on the poetry of George Herbert.

Ans. "The metaphysical (आध्यात्मवादी) poets" was the term applied by Samuel Johnson to that group of poets of the seventeenth century "whose vision was inward, rather than outward, upward rather than downward, and who expressed their spiritual (आध्यात्मिक) experiences and religious emotions in sacred poems that are characterised by deep feeling and mysticism (रहस्यवाद, द्वायावाद)." Of these poets the most important



tant was George Herbert, a man of singular purity and fervour (व्यग्रता, जोश). George Herbert stood for christianity very humbly and for the church of England very proudly. Apart from this he was an aristocrat, a scholar of Trinity, Cambridge, a friend of king James I, of Dr. John Donne, Sir Henry Wotton, Izaak Walton, Bishop Andrews, and Sir Francis Bacon who actually dedicated (उत्सर्ग करना) to him his translation of the Psalms. Acting on his mother's influence, Herbert took holy orders. In 1630 Charles I gave him the Rectory (धर्मगुरु का पद) at Bemerton near Salisbury. There never was a country priest so loved as he was.

Coming to his poetry we find that none of his poems was published until after his death—almost immediately after it, as a matter of fact; it appears that Herbert gave Nicholas Farrar the script of the collection of poems called *The Temple: Sacred Poems and Private Ejaculations* (आवेगपूर्ण स्वरञ्चारण). These poems are his greatest work, undoubtedly; there is much beauty in some of the individual poems. At the same time, one must say that there are grave faults: obscurity (अस्पष्टता) is one of them; and verbal conceits (आत्मश्लाघा)—by which is meant oddities of expression. Here and there one finds rather silly puns (शब्द-श्लेष के प्रयोग); sometimes oddities of metre. Indeed, as a whole these poems often lack true rhythm—yet there is no questioning the fact that Herbert is a poet of the Anglican church or that they reflect the beautiful mind of an earthly saint.

George Herbert was indeed one of the finest writers of religious lyrics of his century. Ben Jonson and Herrick, when they wrote about human life passing quickly away, took the ancient pagan view. Life was good, and any life of the soul afterwards was dim and unsatisfactory. Herbert, taking the same theme, puts the Christian view that the soul develops in this life towards greater eternity (अनन्तकाल, नित्यता). The

sum and substance of his poem "Nature" is that if God allows sin to remain in his soul he will become useless and unworthy of being one of God's creations. In the poem "Grace" he asks God to come to him. His sins are, as it were, hammering his heart into a hardness in which there is no love. The poet wishes for grace (कृपा) to drop from above that will soften his heart and will defeat the devil. A study of the 17th century English poetry will reveal that the cavalier poets were influenced by Ben Jonson while the divines were influenced by John Donne. Among the divines Herbert was most important. In his poems we find Donne's influence most strongly. As a religious man he liked the church's middle way. Hence in his religious poems we find patience and humility love and charity. He faced a conflict of soul between the flesh and the soul but once he reconciled himself to God, he became faith incarnate. His poems show his loving and reasonable temper. He was a saint among the poets.

In his poems we find a variety of metres. There are three-lined stanzas, seven line stanzas, poems shaped like the wings of a flying bird. Being influenced by Donne he too indulged in conceits. But there is a difference. Herbert indulges in homely metaphors while those of Donne are obscure. The images of Donne are the product of Fancy. That of Herbert is the product of deep passion and imagination. His language is colloquial and touched with a subtle humour. He avoids scholastic (शास्त्रीय) imageries. He was a careful artist, simple and precise in expression.

Despite the conceits, some of which sound as though the poet had wondered how he might twist a simple thought into something intensely poetic, there is an honesty of purpose in this poem. The background of them is the background of Herbert's own life.

Q. 2. Write a critical note on the poetry of John Milton.



Ans. John Dryden, the greatest literary figure of the Restoration (प्रत्यर्पण, पूर्ववस्था में पुनर्स्थापना) period, attributed to Homer "loftiness of mind", "to Virgil majesty", and to Milton both of these qualities. This estimate is fair. If, as Mathew Arnold has declared, great literature must have the quality of "high seriousness", then Milton's poetry belongs to the very greatest. His learning, his music, his literary skill were fused (गल जाना, व्यर्थ होना) by a burning zeal (उत्साह). As a result he is always moral, lofty and sublime (उच्च या महान्). His literary kinship is with the great writers of all times and places—Homer, Virgil, Dante and Goethe.

Perhaps the supreme quality of Milton's poetry is its sublimity (महानता). It exalts (उन्नत करना) the mind, gives it a wider range, and lifts it to a higher and purer atmosphere. And this is achieved to a great extent by the extraordinary beauty of the style. In this respect he was a child of the Renaissance. With its writers he shares a sense of beauty that was as intense and keen as that which characterises the ancient Greeks. So it is that his work is a completed whole, balanced and perfected. The noblest idea is given the noblest utterance and his lofty thoughts (उच्च विचार) are clothed in all the beauty and magnificence of the sublimest language. In a word, there is a wonderful harmony—a harmony of sense and rhythm of thought and melody, of passion and of diction in Milton's poetry.

Milton took poetry for his vocation (व्यवसाय). He was much influenced by Spenser in the early period of his poetical career. But yet he maintained an individuality of his own, so far choice of diction was concerned. In his pastoral poem 'Comus' we find his style which is less Shakespearean and more Jonsonian together with a fineness which was Milton's own. His thoughts are often invested with a splendour of word and music as we find in his

'Lycidus'. Tennyson calls this poem "the touchstone of poetic taste". After 'Lycidus' there is break of about 20 years in Milton's poetic career.

Milton's sonnets in a sense stand apart from his other poetry. Most of them (excepting a few) grew out of contemporary (समकालीन) events. The greatest of them win our admiration both for their noble utterance and the lofty ideals that inspired them. That is what Wordsworth meant when he said that the sonnet in Milton's hand "became a trumpet". Though few in number, Milton's sonnets are important for the history of English poetry. Milton went behind Shakespeare and Spenser back to the Italian form, with a slight change. Often he runs the scansion from the octave to the sestet as we see in the sonnet in our poetry selections. It was Milton's sonnet form which was followed by the romantic poets who revived the sonnets once again.

The trumpet-tongued sonnet "On the Late Massacre in Piedmont" expresses Milton's lament and indignation over the persecution (अत्याचार, उत्पीड़न) of the Protestant subjects of the Prince of Piedmont in 1655. Resisting a command to give up their property and leave the country within twenty days unless they became Roman Catholics, they were massacred (मौत के घाट उतारे गये) with incredible (आश्चर्यजनक) ferocity (क्रूरता). A few who escaped perished (मर जाना) with cold and hunger on the mountains, where they had taken refuge (आश्रय). The persecution was eventually stopped by the vigorous intervention (हस्तक्षेप) of Cromwell.

The diction (लेखन-शैली) of this sonnet is remarkable. There is verbal felicity about it that stirs the imagination as well as the ear.

**Q. 3.** Write a critical note on the poetry of Dryden.

**Ans.** John Dryden was the chief man of letters in the Restoration period. His literary works illustrate the era.



plexities (जटिलताएँ) of his age—its emphasis upon clearness, finish, restraint; its easy-going moral tone; its brilliance and gaiety; its controversial (विवादास्पद) and satirical temper, its welding (मिलन) of religion and politics; its intellectual strength and firmness. He also established the Heroic couplet as the fashion for satiric and didactic poetry. The poet reflects his age; there was but little noble for Dryden to reflect. Naturally, he turned satirist.

Dryden's power of expression is beyond praise. There is always a singular *fitness* in his language. He uses always the right word.

He is one of the greatest masters of metre. Metre was, in fact, no restraint to him, but rather it seems to have given him freedom. It has been observed that he argues better in verse than in prose. Verse (पद्य) was the natural costume of his thoughts. As a prose-writer he is excellent; but verse-writing was his proper province.

Regarding his poem "To the memory of Mr. Oldham", its beauty lies in its deep sincerity. Dryden had evidently thought a great deal about Oldham; in these lines he is being sincere. Much of Dryden's unique merit consists in his ability to make the small into the great, the prosaic (गद्यात्मक) into the poetic, the trivial (तुच्छ) into the magnificent. The effect of the portraits of Dryden is to transform the object into something greater...

"Once more, hail, and farewell ! farewell, thou young,  
But ah ! too short, Marcellus of our Tongue !  
Thy Brows with Ivy and with Laurels bound;  
But Fate and gloomy Night encompass thee around."

These lines are not merely a magnificent tribute. They create the object which they contemplate (गौर करना). Dryden's words are precise (यथार्थ); they state immensely, but their suggestiveness (व्यंजना) is often nothing. The predominating

power in Dryden was a robust ( सुगठित ), vigorous ( सशक्त ), and logical intellect, intensely active and extraordinarily versatile ( परिवर्तनशील, अस्थिर ). In addition to this he possessed a singularly fine ear for the rhythm of verse, and a mastery over the language, such as few even of the classics ( उच्च कोटि का साहित्य ) of English poetry have attained. These qualities placed him in the front rank of rhetorical ( प्रभावशाली भाषा का प्रयोग करने वाले ) poets.

There is in Dryden's poetry, a vehemence ( उत्कट आवेग ) and energy, a rapidity of movement and a fertility ( उपजाऊपन ) and vividness ( स्पष्टता ) of imagery. It is the same when he attempts the pathetic and when he attempts the sublime. For the pathetic as in the Elegy on Oldham, he substitutes elaborate eloquence ( वाक्पटुता ); for the sublime he substitutes magnificence and pomp.

Dryden has his faults. He is often unequal. He is capable, as Pope never was, of surprising bathos ( उच्च से निम्न भाव की ओर पतन ) and flatness. This is partly accounted for by the fact that he always wrote hurriedly, and never cared to revise. Pope rightly said—

“Even copious Dryden wanted, or forgot,  
The last and greatest art,—the art to blot.”

Perhaps this may also be explained by the fact that Dryden was never a shrewd ( चालाक ) judge of his own work.

The second defect which he shares with Pope is his want of generosity ( उदारता ). John Keble made the remark,—“We feel that Dryden never heartily and sincerely praised any human being or felt any real enthusiasm for any subject he took up.” The criticism is justified. Dryden, of course, never mean but he has malice in plenty, and very little graciousness.

But when all deductions are made, Dryden's genial energy



his happy unstinted talent, his incomparable power of style, can never fail to fascinate (वश में करना, अधीन करना).

Q. 4. *Write a critical note on the poetry of Alexander Pope.*

Ans. Dryden had declared that Congreve was his true successor. But, in fact, it was Alexander Pope. Pope is indebted to Dryden as it was from him that he (Pope) "discovered the most perfect fabric of English verse". Pope gave a beautiful polish to the heroic couplets of Dryden. Pope laboured hard to acquire a happy expression.

Perhaps no poet ever expressed more successfully what he had to express than Pope. Many have been gifted with a loftier imagination, with a profounder (गूढ़, घना) intuition (सहज ज्ञान, स्वतः उत्पन्न विचार), with nobler and more passionate sentiments (भावनाएँ); but in few have their gifts been more clearly understood and represented. Pope knew his strength and acted accordingly. He did not waste many long years of his life, as did Dryden, on a kind of literature in which he was not competent to excel (बढ़ जाना, श्रेष्ठतर होना). He scarcely attempted to write a drama. He quickly abandoned (छोड़ना) lyric poetry though he was a great lyrical genius.

His great aim was to express himself clearly and smoothly. He was ready to receive subjects from his friends, or from preceding writers. He did not care to originate. His business was attractive and lucid (स्पष्ट, सुगम) expression; it was to "set" gems not to "create" them. When he was yet a youth, his friend Walsh remarked to him that "though we had several great poets, we never had any one great poet that was correct". There is much truth in this saying. Pope's literary work shows careful and conscientious (विवेकी, ईमानदार) workmanship. Pope gave always his best. His view of the poetic art may have been narrow, but he acted up to it with a most dutiful observance.

In Pope's poetry we may see a felicity (आनन्द) of style and sweetness of versification to its perfection. His couplets are well-balanced. He possessed sufficient power of language, skill (चातुरी) of metre and versification. It may be that his poems were limited in scope and monotonous in its rhythm, yet there is a music behind it.

His poetic production may be divided into two parts viz. (a) Pastorals and (b) the intellectual poems. In the former we get feeling, imagination and harmony while in the latter we find wit, satire and didactic attitude.

He is a highly imaginative and inventive poet in "The Rape of the Lock", a mock-heroic poem aiming at giving a satiric picture of society and expressing the poet's attitude towards women.

Pope's satire is not inspired by a large view of human nature. There is perhaps no moral sincerity behind his satiric poems. Personal animosity (शत्रुता) is behind his satiric lashes. His writings are of more local than universal importance.

Dryden was his great model. Perhaps his highest excellence lies in the same direction as that of Dryden lay—in the power of sketching (चित्रण, सामान्य विवरण का प्रस्तुतिकरण) characters. He, too, was a skilful portrait painter, but his style is very different from Dryden's. Pope is to be considered a great poet for impassioned (उत्तेजित, आवेगपूर्ण) thinking, powerful description, pathetic reflection and brilliant narration.

The merits and defects of Pope's poetry are obvious. Pope depended more upon understanding than upon imagination in writing verse. His poetry is the poetry of good sense. His style is eminently clear, pointed, polished, and sparkling; but it is too full of epigrams (चुटकुला, हास्योद्दीपक, छोटी कविता) and antitheses (वैपरीत्य, श्लेषालंकार). No English poet before him took so much pains to produce perfect finish; but it is the finish of the engraver, and not of the painter.



Coming to his poem "The Portrait of Buckingham" Pope's portrayal exhibits all the special excellences of his satire. His satire has a keen rapier-like point. It has always a telling effect, and his victims smart under it. Anti-thesis, anti-climax, the bitter irony—all these have been used by Pope as by no other English satirist. Pope's satire is not only a great art, it is even true poetry. It is true that his satire lacks the note of moral indignation (रोष, तीव्र घृणा); instead there is much personal malice (शत्रुता). Yet how exquisitely (परमोत्तम ढंग से) the bitter interpretation is finally rounded off by lines of genuine human feeling.

"No wit to flatter, left of all his store !

No Fool to laugh at, which he valu'd more.

There, Victor of his health, of fortune, friends,

And fame; this lord of useless thousands ends."

The lines show to what extent Pope was the master of the closed couplet. The closed couplet was admirably suited to his matter and to his genius and he could always express his ideas in terse (गहन एवं ओजस्विनी शैली), precise and vigorous diction (वाक् या लेखन-शैली). Wit, finish, metrical mastery, and a humour now malicious, now gay—these are Pope's jewels.

#### Q. 5. Compare Pope and Dryden as satirists.

Ans. It would be easier to contrast rather than to compare them because they are not similar. In Pope we see something of a romantic—perhaps, even, a touch of the pastoral (ग्राम्य जीवन सम्बन्धी). That is because he has a distinct feeling for nature and its beauties which, sometimes, is lacking in Dryden. Both of them manage their heroic couplets skilfully but both are guilty of lines which scan badly. Pope has a greater wit than Dryden but, on the other hand, if he happens to be keen on vengeance (प्रतिहिंसा) (no matter on whom) he can be guilty of losing his temper. He can rant (लम्बा-चौड़ा शब्द-प्रयोग) and rave rather vulgarly. We do not often find Dryden guilty

of that; he can easily keep his temper—yet he can often follow one blow with another with amazing rapidity. Pope seems to work slower and to widen the distances between the blows he delivers. In *The Portrait of Buckingham* the two satirists seem to resemble one another; if we read that poem for the first time and without knowing who wrote it we might be forgiven for hesitating before making a guess at the authorship.

Looking back, as it were, at the times in which these two men lived—say in 1699 when Pope was eleven and Dryden nearly seventy—Dryden was to be found every evening in Will's Coffee-house holding a kind of small court with men like Congreve and Addison there to listen to him, and Alexander Pope there as often as he dare be—one might well wonder what all this satire was about. Satire is an expression in a literary form of a sense of amusement or disgust because of what other people say or do. Unless satire is humorous, it is mere invective (कटुक्ति) and stands condemned on that account. Satire might be loosely defined as the art of being rude in rhyming couplets. Thinking of these two, after that definition, the question remains: who was the ruder? Perhaps Pope was. If so, he may have remembered those evenings in Will's when we listened to the sayings of his idol who might possibly have repeated a line he wrote in negative praise of Dr. Johnson: "They got a villain (दुष्ट व्यक्ति, दुर्जन) and we lost a fool".

Dryden observes in his essay on Satire, that "fineness of raillery (हँसी-मजाक), the best manner of satire, is not offensive. If in spite of his theory, he is sometimes rough, he is always straightforward. If he is coarse, it is always in reply to an attack. Here lies his first difference with Pope. Pope constantly exhibits malice. Pope is venomous (जहरीला, विद्वेषपूर्ण) and a hater; Dryden remains a dignified and manly figure.



As a delineator (चित्रण करने वाला, खाका खींचने वाला) of character, great as Dryden is, Pope is incomparable. It is true Pope lacks Dryden's discrimination (विवेचना). His pictures may lack Dryden's subtlety, but are more vivid and telling. Dryden displays the power of argument; Pope's talent lies in isolated epigrams (चुटकुला). Dryden gives us an impression of massive power, Pope of polish and glitter.

To sum up, "while Dryden's satire is directed against fundamentals, Pope's satire deals only with externals. Dryden excels in comprehension (धारणा), Pope in minuteness; Dryden in breadth, Pope in comprehension; Dryden is rugged in strength and nervous majesty; Pope excels in smooth uniformity and pungent (तीखा) epigram. It is possible to love Dryden through his works but Pope can only compel our attention."

**Q. 6.** *Write a critical note on the poetry of William Blake.*

**Ans.** No greater contrast can be found than that between Burns and Blake. Burns was realistic, humorous, close to the earth and lacked the visionary romanticism. Blake as a matter of fact was the embodiment of the romantic vision. He believed that imagination and the sensations of the heart were the perfect guides to truth. It was he who brought back romanticism in English poetry. He did not like mere scientific thought and cold logical arguments which was too much present in the poems of the Age of Reason. Reaction against reason and logic is very effectively expressed in "The Voice of the Ancient Bard". He was romantic, in his love of nature.

His first publication was "Poetical sketches" in which he made experiments with various verse forms on the lines of Shakespearean, Miltonic and Spensorian poetry. He is at his best in his lyrical measure.

This publication was followed by "Songs of Innocence."

It is a collection of short lyrics embodying his view on the original state of human society. Here his symbolism is more apparent than in the former publication. These lyrics show the poet's sureness of touch.

"Songs of Experience" is his next important publication. A note of pathos and less joyfulness permeates through the poems in this book.

It is also in these poems that we come across the poet's inner conflict. Blake presents here two conflicting aspects of nature—beautiful yet so cruel. "The Sick Rose" is an example of such a sensibility. Beauty and ugliness, pleasure and pain lying side by side in nature. "The Tiger" is another example of the aforesaid characteristic. This book made Blake rank among the lyric poets.

He propounded a philosophy of his own. He believed that the conflict between imagination and reason is resolved by the coming of Christ.

Blake's symbolism is obscure at times. Owing to this obscurity in his later works, Blake is best known as a lyric poet. He is far removed from the restraint and mannerism of the immediate past. His language is simple, yet apt and beautiful. His lyrics reveal a variety and spontaneity of feeling. His style has the quality of "rightness".

**Q. 7.** Write a critical note on the poetry of William Wordsworth.

**Ans.** Wordsworth is the supreme poet of Nature in English literature. He is also a great poet of humanity. He is not, however, a primarily intellectual writer. According to him poetry is "the spontaneous overflow of powerful feeling." His influence has been felt continuously from his day to ours. Many have regarded him as the greatest English poet since Milton. In fact, Wordsworth strongly resembles (समान होत) Milton in his seriousness, essential dignity, lack of humour and poetic insight (सूक्ष्म-बुद्धि).



Wordsworth is essentially the poet of reflection and thought. He loved to look on the face of Nature, but to him this face was precious as the index of the soul. In the description of Nature many writers have surpassed him; many have reproduced more effectively her terrors and loveliness, and portrayed her with greater force and power; but no one has ever entered so far into the secrecies of heart. To Wordsworth Nature is all-sufficient; both as a moral law to restrain (रोकना) from evil and as an inspiration to rouse to active good. But Nature is not only a source of pleasure; it is also the source of strength and self-confidence. An acquaintance with his work enables us to acquire strength through joy. "Wordsworth's poetry is great" writes Mathew Arnold "because of the extraordinary power with which Wordsworth feels the joy offered to us in the simple primary affections and duties; and because of the extraordinary power with which, in case after case, he shows us this joy, and renders it so as to make us share it".

Wordsworth was not a uniform poetry. Much of his poetry is bad verse. Even Mathew Arnold opined that Wordsworth's best poetic production closes even before "The Excursion". Before this, the poems he had written were intensely and artistically beautiful. It is a fact that the poet himself failed to appreciate his own shortcomings which were many and serious too. He had little sense of humour, complete lack of dramatic power, a meagre narrative gift.

He was an egoist. He led a secluded life. This made him to take himself too seriously. The best of his shorter poems deals with his own experience. "The Daffodils", "Lucy poems" all bear testimony to it.

He is rather deficient in the pure lyrical gift. He cannot bare his bosom. But in the expression of a reflective and analytic mood he is excellent. He seldom proclaims his pas-

sions. He merely hints at them. This brings him nearer to the 18th century tradition. Lucy poems are typical of this kind of poetry.

In his sonnets we find a genial mode of expression of his reflective lyrical gift. His lyrical mood is clear and strong in his sonnets. He followed the petrarchan pattern.

His treatment of nature is accurate and first-hand. He wrote with his eye steadily fixed on the object. He shows a power of close observation.

In his treatment of nature he does not merely rejoice. He tries to see more deeply and to find out the source behind nature which causes the joy in our heart.

He tries to capture and embody in words the deep-seated emotions.

His poetry which is a fusion (मिश्रण) of thought and poetic imagination, conveys the idea of the 'soul' behind nature, the cosmic force.

He seldom paints beautiful scenes for their own sake. He puts man against the background of nature.

In style he could unite simplicity with sublimity of his lyrical poems. His style, at its best has grace and dignity, a grand simplicity and a magical use of words. In matters of style in "Three years she grew" he is even greater than Shakespeare.

**Q. 8.** Write a critical note on the poetry of Coleridge.

**Ans.** Coleridge was by terms poet, philosopher, psychologist (मनोवैज्ञानिक), critic (आलोचक), talker and journalist (पत्रकार). Coleridge's output was large and varied, but his claim to poetic greatness rests on the production of six years only, after which his creative imagination and poetic power were arrested and he turned his faculties (योग्यताएँ) to other directions than poetry. In poetry he revived the supernatural as a literary force. The influence of Wordsworth was seen in his devotion to Nature.



but in sheer poetic imagination, Coleridge was the superior of Wordsworth. In spite of his unsteady temperament he could produce fitful flashes of the highest kind of poetry, such as *Kubla Khan*, *Christabel*, and "*The Rime of the Ancient Mariner*". Romantic English literature owes Coleridge much for his achievements in supernatural poetry. In fact his great contribution is in the realm of the supernatural. He speaks with the voice of beauty wedded to imagination. No other poet has so thoroughly imbued (रंगना, अनुप्राणित करना) his work with the spirit of mystery. Coleridge was a poet of the first rank, however incomplete in his achievement.

*Kubla Khan* is the most notable fragment, which breathes in every word and line the spirit of adventure, unreality, and glamorous escape from reality. Coleridge tells us how this poem was written. In the summer of 1797 (he was 25 years old) he was living in a lonely farmhouse. He fell sick and as a consequence of the drug prescribed, "he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage* (Purchas was a clergyman in the time of Shakespeare, who collected the travel stories of his contemporaries and published them in large collections): "here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were enclosed with a wall". The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the correspondent expressions without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink and paper, instantly

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and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and was detained by him for about an hour, and on his return to his room, found, to his no small surprise and mortification (निग्रहकरण, निर्जीविता), and though he still retained some vague and dim recollection (पुनर्स्मरण), of the general purport (अर्थबोध, अभिप्राय मालूम करना) of the vision, yet, with exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of the stream into which a stone has been cast, but alas! without the after restoration of the latter!"

The poem abounds with the beauties that characterize Coleridge. When we read the poem, we are taken out of our own present work-a-day (व्यावहारिक जीवन से सम्बन्धित) atmosphere; we are borne away into a land of enchantment (आकर्षण, जादू); we feel the very air of Romance blowing around us.

**Q. 9.** Write a critical note on the poetry of Byron.

**Ans.** Of the important English poets of the romantic movement, the one with the greatest international reputation was Lord Byron. He was a great romanticist; but he was a great satirist as well—when he wanted to be. *English Bards and Scotch Reviewers* shows Byron's admiration for Pope and Dryden and illustrates the important satirical side of Byron's nature. In this important satire Byron pays his disrespectful respects to Wordsworth, Coleridge and Scott. Wordsworth is to him a mild apostate (किसी मत या पक्ष से अलग हो जाने वाला, विश्वासघाती) from "poetic rule", simple, and inclined to be idiotic; Coleridge is obscure and a writer of "turgid (आडम्बरपूर्ण) ode and turgid (आडम्बरपूर्ण) stanza dear"; Scott is a writer of "stale romance". These unflattering sentiments Byron repeated in his last work *Don Juan*, with equal vehemence (उत्कट आवेग). It cannot therefore, be urged that the insults hurled at the older romantics in *English Bards and Scotch Reviewers* are merely "Calumnies".



(अनादी), impudent (धृष्ट), intolerance (असहिष्णुता)". Indeed, Byron expressed himself privately as dissatisfied with this new scheme of poetry on which the romantics were busy; his remark was that "it was not worth a damn in itself". He was of the Revolution. His age was fallen and base, to his thinking. This thought filled him with contempt and scorn for it. This same belief made Shelley an earnest reformer (सुधारक); it made Byron only cynical (सनकी, विरागी) and destructive so far as he was active. His spirit found its most congenial (सहजात) expression in a kind of poetry that allowed it the utmost freedom of style, where he could praise or mock, be refined or coarse, terrible or grotesque (विलक्षण), comic or tragic or farcical, as his mood was. Byron possessed no lyrical gift. The reason was that he was egotistical and haughty in his temper. Even then, he wrote many, not unreadable, lyrics. Sentimentality is the keynote of Byron's lyrics. He almost poses like an actor in these poems.

This defect in him is well compensated by his enormous satirical power. Once again in him we find the satires of Pope or Swift. He is a master in the expression of scorn and wrath. He has the same defect as Pope had or Swift suffered from. The motive behind his satiric poems was, to a large extent, personal. But he hardly becomes mean and spiteful. He lacks the faculty of looking for pity behind the follies and foibles of mankind. He is very often outrageous (निलज्ज, उपद्रवी).

He has a distinct style of his own. He admired Pope and was much too influenced by him. He had no ear for music; he was a careless craftsman, his blank verse was rhetorical, full of sound and fury, signifying nothing. But there is a vehemence and passion behind his poems which make them vigorous. In his best satires he shows a conversational style full of epigrammatic wit.

Q. 10. Write a critical note on the poetry of Shelley.

Ans. It is frequently said that there are some people who are colour-blind; but poor Matthew Arnold was Shelley-blind. Matthew Arnold's remark that "Shelley was a beautiful and ineffectual angel beating in the void his luminous wings in vain" contains much truth but this is not the whole truth about Shelley and his poetry.

The Victorians regarded Shelley as a charming but useless melodist (गायक, संगीत का रचयिता), an 'ineffectual angel' as Arnold calls it. In spite of Mr. T. S. Eliot, modern criticism is finding in his works a power of constructive thought. Modern critics no longer seem to believe in the "ineffectual angel" theory. Mr. Stephen Spender has very recently demonstrated the philosophic originality of Shelley's *Adonais*. Mr. V. De Solà Pinto writes, "Like Blake and Wordsworth, Shelley, was of their company. If he is not one of the world's supreme poets, he is certainly one of the major English prophets".

Shelley is undoubtedly one of the foremost of English poets. Scarcely any poet has possessed in a higher degree the gifts of language and of melody. His lyrical gift is indeed the purest in the whole range of English poetry—"spontaneous music, ethereal beauty, unexcelled ideality". To quote Casimian, "Shelley's lyricism is incomparable. In no other poet do we find the perfect sureness, the triumphant rapidity of this upward flight, this soaring (अत्यधिक, गगनचुम्बी) height, this superterrestrial (अतिपार्थिव) quality as well as the poignant (तन) intensity of the sounds which fall from these aerial regions".

We can divide his poems into two broad groups with reference to the choice of subject. The one group consists of his visionary and prophetic works while the other group covers his shorter lyrics.

In his prophetic poems we find Shelley a rebel against tyranny and a lover of humanism. The characters in these



poems are the projections of Shelley himself. His symbolism is not often clear or sustained. It is confusing to the reader.

In his Lyrics Shelley is unique. He lacks, of course, the homely appeal of Burns.

He is a poet of nature no doubt, but a nature which is spiritualised, peopled with phantoms and airy beings.

He has immense descriptive power. It has a direct effect on the readers. He deals with wild and elemental things, gives them form and substance through his device of personification.

His style is suited to his theme. His lyrical style is simple, flexible and passionate. The language is clear, lucid and pure.

He is defective in as much as he in argumentative in his narratives. He lacks humour. His continual rhapsodizings are tedious and baffling.

Three qualities permeate (प्रवेश करना, घुसना) Shelley's poetry. The first of these is *revolutionism*. Shelley had a revolutionary spirit. There was in him a great deal of the purely visionary. The second quality of Shelley's poetry is *idealism*. Shelley is the great lyric poet of the beautiful and the sublime, of the ideals of absolute goodness and truth. This idealism is at once Shelley's source of greatness and his most obvious defect. Too often it leads to vagueness, unreality, indistinct imagery, a cloudiness and mistiness, and an excess of the sensuousness and sentimentality. Finally, there is in Shelley's poetry the undeniable quality of sheer music. Only Milton, Tennyson, and Swinburne have had such a consummate command of rhythm, harmony, clear-flowing melody. Short lyrics like *The Hymn of Pan* are the best examples that could be named. *The Hymn of Pan* is an excellent lyric—excellent alike in its sensuous imagery and in its musical effect.

Q 11. Write a critical note on the poetry of Keats.

Ans. "Keats' attitude to Poetry", says Prof. Hudson,

"was that of the pure artist; poetry in his conception, should not be the vehicle of philosophy or social theories, but simply the embodiment of beauty. It should be (to use his own words) *great and unobtrusive*, for 'with a great poet the sense of beauty overcomes all other consideration, or rather obliterates (अस्पष्ट कर देना, मिटाना) all consideration'. Hence there is nothing in his verse to suggest the didacticism of Wordsworth, or the iconoclasm (मूर्ति-संज्ञन) of Byron, or the Utopianism (कल्पना-प्रियता) of Shelley; for him 'a thing of beauty was a joy for ever', and the creation of beauty was his one absorbing aim."

Keats had not reached his poetic prime when he died. The work he has left behind him is marked by numerous signs of youthfulness. It is florid (पुष्पित, अलंकृत), luxuriant, often wild and wanton (खिलाड़ी, क्रियासक्त). Be that as it may, no works of English literature are more truly poetical; no other works more completely carry one away into an ideal realm. His song as one hears it is like that of the nightingale as he heard it:

"My heart aches, and drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
or emptied some dull opiate to the drains  
One minute past and Lethe-wards had sunk".

Unlike his revolutionary contemporaries (समकालीन) Byron and Shelley, Keats is a remarkably tranquil (शान्त) poet. His master Spenser, himself a poet of pictorial beauty, stands beside Keats in all his work. He is not interested in revolution or reform. It is neither possible to consider Keats a philosopher. "But the passion for decoration (सजावट), for the rich luxury of sense-stimulating words, for the evocation (आह्वान) of moods and feelings—in a word, for everything that can heighten the emotion and the imagination into a sense of escape from realities—this passion Keats cherishes more than any other poet of his generation. He is the very incarnation (प्रतिनिधि) of the passive side of the romantic movement".



No discussion of Keats' poetry can be complete without a discussion of his odes. Of Keats' odes Swinburne said, "Greater lyrical poetry the world may have seen; lovelier it surely never has seen nor can it ever see". Keats' odes are indeed supreme in their own department,—unsurpassed for dignity, melodic beauty, haunting pathos, the magic of suggestion and the richness of imagery.

An ode in English is a lyric of some length and elaboration. Keats' *Nightingale* is the most famous of them all. Many have seen in the last two stanzas of this beautiful poem the very essence of romanticism. When Keats wrote this poem, he was already entering the valley of the shadow of death—a fact that lends a peculiar poignancy to the entire ode.

**Q. 12.** *Write a critical note on the poetry of Tennyson.*

**Ans.** Tennyson was the representative poet of the Victorian age. The popular conception of the Victorian age is that the period was moral, serious, purposeful and heavy. These qualities are amply reflected in Victorian literature in general and in Tennyson's poetry in particular. Few English poets have enjoyed the popularity which came to Tennyson. Part of his success may be attributed (आरोपित) to these facts, for the Victorians loved a display of morality and 'high seriousness'. His popularity had roots, moreover, in a sympathetic understanding of Victorian life. He knew the whole range of the period; he studied science assiduously (परिश्रमपूर्वक), he was aware of the religious unrest of the times and he knew what philosophies were stirring his English contemporaries. He was intensely English. His view of life, if sometimes narrowly national, was always lofty. He lived a noble life, and the art and the man were one.

Certainly no other Victorian poet had Tennyson's sustained power of creating melody in words. He was first and last an artist. It is indeed as a pictorial artist that Tennyson made

his greatest contribution to English literature. The service which Tennyson rendered to the English language as a vehicle for lyrical effect is simply incalculable (अगण्य). He revolutionized the entire scheme of English prosody. In his lyrics the formally accented feet with their regular beats (ताल) and pauses (विराम) became liquid harmony. He was as easy and natural in his melody as a bird. He was indeed the most lyrical of the Victorian poets.

In the twentieth century there seems to have a reaction against Tennyson's poetry. The reason for this is not difficult to understand. Tennyson was too Victorian to be universal. He had the self-consciousness (आत्मज्ञान) of the Victorian people, their insular point of view, their admiration for the ornate (सुश्रलंकृत), and their sentimentality. The revolt against these characteristics which came near the end of the nineteenth century was also a revolt against the art of the man who gave poetic expression to them. Much of his poetry became outmoded with the passing of Victorian manners. English poetry has tended since his death to become rough, rugged and over-intellectualised. In contrast with these qualities some of Tennyson's poetry seems dull and flat. Not a little of Tennyson's poetry has these qualities and now it seems artificial and intellectually narrow.

Yet, Tennyson is one of the major poets of the Victorian age. In spite of the characteristics that marred large sections of his poetry, he attained high art in scores of his poems. It seems likely that ultimately Tennyson's reputation will come to rest less and less on those long poems to which he attached most importance and more and more on the lovely lyrics written in his romantic manner. In *The Lady of Shalott*, the *Bugle song* from *The Princess*, *The Lotus-Eaters*, *Ulysses* and *Tithonus* for example, there are golden qualities of beauty and



sweetness both in the themes and in language that appear only in great poetry.

Tithonus is a delightful poem. In this poem it seems that Tithonus is the poet and the speaker. He begins by surveying the scenery about him and complains that he cannot die. He complains, in the second stanza, to his wife Eos (who still retains her youth, of course) that her love for him is of no use. He begs her to take back her gift. But, she tells him, not even the gods can take back their gifts. He again complains that she will renew her beauty every morning because she is its goddess—but he only wants to die. The poem has the same flavour of remote and pensive beauty as have the odes of Keats. Its high colour and profuse richness remind us of Spenser at his best.

**Q. 13.** *Write a critical note on the poetry of Robert Browning.*

**Ans.** Browning's real power as a poet is becoming increasingly recognised and regarded in the twentieth century. He has in all his work a high degree of force. His poetry always marches. It never seems static, like so much of Tennyson's. And as a delineator (चित्रण या वर्णन करने वाला) of men and women he probably has no equal in Victorian literature. With great strength and power he reveals the strength and weakness of the characters of men and women in his Dramatic Monologues (एक पात्र द्वारा अभिनीत नाटक). There is, moreover, in Browning's poems a great deal of optimism (आशावाद) and faith in humanity. Finally, there is in his poetry a new realism of phrase, strong, rugged (कर्कश, अशिष्ट), and often lacking polish. Browning was a good metrist (छन्द-रचयिता), but he did not have Tennyson's interest in meter for its own sake. He was, indeed, a facile craftsman in verse and could secure almost any effect he wished. In spite of the difficulties and the "fantastic (विलक्षण, असंगत) grotesqueness (विलक्षणता, विकृति)" of his poetry, his power

is more highly understood and regarded today than it was in his own time.

Now to come to his poem "My Last Duchess". It is a Dramatic Monologue. The speaker is the Duke of Ferrara, an old and proud city in northern Italy. He is negotiating with an envoy (राजदूत, संदेशवाहक) for the hand of a Count's daughter. In spite of its faulty rhyme and rhythm, and its obscure (अस्पष्ट) language, the poem appeals to us as a good piece of Dramatic Monologue, in which the background, the mood, and the thought all are revealed through the speech of the Duke on a self-revealing occasion in his life.

Q. 14. Write a comparative note on the poetry of Tennyson and Browning.

Ans. Writing a comparative note on the poetry of Tennyson and Browning is problematic (समस्या-मूलक). Tennyson is so easy to understand and Browning so difficult. Tennyson used beautiful, clear expressions in his poetry which Browning deliberately put aside. Yet, Robert Browning is one of the poets who will always be read and enjoyed. Any lover of English poetry might say to any poet he reads : "Have you written any line in this poem that will be quoted for the next hundred years ? If you have, I shall enjoy reading it ; if you have not, I shall try to like the poem despite the omission of that line." We have only to compare the text of Browning's *My Last Duchess* with that of Tennyson's *Tithonus* to realize that Browning's poem is a very poor effort indeed.

No two poets born in the same age have ever been more unlike than were the two Victorian contemporaries, Tennyson and Browning. Tennyson was thoroughly English; Browning was a citizen of the world. Tennyson's poetry is easy and simple ; Browning's poetry, on the other hand, is so difficult that the ordinary reader can hardly understand it. Browning developed a new poetic form—the Dramatic Monologue in



which the background, the mood and the thought were all revealed through the speech of a single chief character on a significant (महत्त्वपूर्ण), or at least self-revealing, occasion in his life. Twentieth century poetry is, on the whole, more like that of Browning than like that of Tennyson. Browning dealt in sharper analyses of character than was possible for Tennyson. Browning loved out-of-the-way problems and cared little for smooth easiness of phrase. Tennyson's art is *ornate* (सुश्लिष्ट); that of Browning is *grotesque* (विचित्र). In romantic spirit and technique, Tennyson resembles Keats; Browning's poetry, on the other hand, is so rough, rugged and over-intellectualised that it has no parallel in the history of English poetry. It leans towards modern poetry.

Q. 15. Write a critical note on the poetry of Thomas Hardy.

Ans. Thomas Hardy was born in 1840, ten years before Tennyson was made Poet Laureate. But he is one of the most violent and uncompromising of the authors who revolted against Victorian traditions. He is a pessimist (निराशावादी) and a cynic of the first order. Spiritually he belongs to the latter rather than to the earlier period.

Hardy was a poet before he was a novelist. In fact he started writing novels only when he could not get his early poems published. He returned to poetry as soon as it was financially possible to do so. In 1898, he published *Wessex Poems and Other Verses*, and in 1902 appeared *Poems of the Past and the Present*. The next year the first part of a gigantic (बृहदाकार) poetical enterprise, *The Dynasts*, was published. This vast epic-drama of the Napoleonic Wars continued to occupy his attention for five years. The section of *The Dynasts* appeared in 1906 and the third and last in 1908. *Time's Laughing Stocks and Other Verses* was issued in 1909, and

*Satires of Circumstance*, containing some of his pungent (वृद्ध) poetry, in 1911-1914.

Hardy's poems have the same philosophy and tone as his novels and stories. They are exceedingly plain in style. They have, however, a certain bleak (उदासी), almost angular quality. They show also, an intense concentration and economy of expression. Many of them are barbed with satire. They reveal Hardy very adequately (उचित रूप से) as a post-Victorian author who was a realist in technique and a pessimist in ideas and who believed that the world was not hopelessly bad but tended to become better.

Now to come to his two poems in our selections: *In the British Museum* and *A Broken Appointment*. The British Museum is one of the greatest public institutions in the world. It is situated in central London. The museum was first opened to the public in 1759. Among the ancient relics there is the base of a pillar which came from Areopagus, a hill near Athens on which stood the temple of Ares. It was the meeting place of the famous council of the Areopagus, an assembly of elders. In Acts 17 (verse 21 onwards) we read an account of St. Paul's speech there. In Hardy's poem we read an account of his reactions on looking at the base of one of the pillars which is now in the Museum. He cannot help thinking that this pillar once echoed the voice of St. Paul as he stood there and preached beside the huge pillar and faced the people. There is, indeed, something very attractive about the simplicity of expression in the seven verses the poem consists of.

"*A Broken Appointment*" is a love poem. Hardy shows a bad attack of love-sickness here. In the first verse his girl let him down and forgot to keep her date with him. In the second he is sure she did not love him at all. And Hardy makes a pretty song of it all. It is a delightful poem. The two points in philosophy are very attractive. In the first



verse the high compassion which can overcome any reluctance (अनिरुद्धा); in the second that a good deed adds to the store of all other good deeds that may not actually be divine, but are near it—*divine in all but name*. There is charm in this poem. The metre is in iambic pentameters except the first and the last lines of both the verses which are iambic dimeters. Iambic pentameters are always effective unless never relieved by the four dimeters.

Q. 16. *Write a critical note on the poetry of William Butler Yeats.*

Ans. The Irish contributions to the stream of English literature have always been distinctive (विशेषतापूर्ण) and original. Three of the best of the satirists, Swift, Wilde and Shaw, and three of the most plaintive of the poets, Moore, Russell and Yeats, were all born in Dublin. They are but representative of a host of writers of celtic blood who enriched English literature. It is probably true, however, that in no previous era in English literature has the Irish contribution been so considerable or the number of Irish writers proportionately so numerous, as in the modern period.

The most celtic of this group is W. B. Yeats. His writing is permeated (परिच्युत) with the characteristic melancholy (उदासी) and mysticism of the celts. He was an ardent (उत्साही) admirer of the French symbolists, of the Belgian poet and dramatist Maeterlinck and of the English poet Blake. Yeats is thoroughly celtic; both the content and the mood of his poetry, prose and drama are indications of this fact. He has also introduced into the stream of modern English literature a new romantic current.

Yeats' greatest eminence (ख्याति) is as a lyric poet. He owes some of his inspiration to the Pre-Raphaelites, and some also to Shelley and to Maeterlinck. He owes even more to the French symbolists and to Blake, the mystic; but his work is,

nevertheless his own. It has an "elusive, elfine charm" and much of the celtic melancholy. It suggests rather than expresses sorrow, and has "something of the plaintive quality of a far-off dirge. It is at once fragile (नाजुक), poignant (उग्र, कटु) and simple. And weather Yeats writes drama or poetry, his mood is thoroughly lyrical.

The first of the two poems in our selection—*The Fascination of What's Difficult*—is not particularly Irish in sentiment even though it may be the expression of an Irish poet. It seems to be largely an expression of annoyance (खीज, मनस्ताप) and is not easy to understand. There are a few conceits (कलावा) in it which take some managing; all the same, the language itself is on the whole quite pleasing.

The second poem in our selections is "A Coat". The whole thing is just an extravagant expression of a whimsical idea. The poet made a coat for his song. It was embroidered with old mythologies. But the fools caught it and wore it in the world's eyes as though they had made it. Then he suddenly becomes disinterested. They can have the wretched coat and keep it; it does not matter to him.

Q. 17. Write a critical note on the poetry of T. S. Eliot.

Ans. T. S. Eliot was born in 1888 at St. Louis, Missouri. He was educated at Harvard, Paris, and also at Oxford. He went to live in London (in 1914) where he took up a literary career and became editor of *The Egoist*. He also founded and edited *The Criterion*. In 1922 he caused quite a stir in literary circles with *Waste Land* which revealed a notable advance in the technique of writing verse. His rhythmic effects done were enough to set him aside from most English poets. The influence of Dante is obvious—at least, it is in some of his writing—but Eliot's chief value as an English poet lies in the fact that he gave a new kind of precision (शुद्धता, दृढता) to the language of poetry. Whether Eliot's inclination to



write religious poetry had proved to be really satisfactory or not may be a matter of opinion; but there is no questioning the fact that his influence has become greater than that of any other living poet. Here at last is a poet who makes one feel his intensity.

"Poetry is not a turning loose of emotion but an escape from emotion. It is not the expression of personality, but an escape from personality"—thus observed T. S. Eliot giving vent to his own opinion on the ingredients of poetry. In his "Prufrock" poems we find the influence of Corbiere and Laforgue. But Laforgue lacked the hardness and assurance of satiric portraiture of Eliot. He has a love for word-patterns and repeats images and words like phrases in music i. e. "Her hair over her arms and her arms full of flowers (La Figlia Che Piange). This device used by him to produce an effect of refrain and word-play.

He is indebted to Ezra Pound. It was on the lines of Pound that he turned back to the traditional form of quatrains. In his "Poems" we find a development which paved the way for his famous work "The Waste Land". By now his imageries became more heterogeneous there is a sudden juxtaposition (सान्निध्य) of ornate (सुशोभित) description and sordid (अशुभ, मलिन) realism.

His poem "The Waste Land" produced a keen impact on the post-war generation. It is one of the most important and perhaps the best document of the age which propelled him to pen this poem. The poem is full of symbols representing death and birth. This poem is an exposition of terror deeply felt. The style is compressed, full of metaphysical imagery and modern diction together with a suggestive use of rhythms of ordinary speech.

The most immediate impression which Eliot's poetry creates upon the readers' mind is its difficulty. It was due to

his difficult technique which he indulged in deliberately (विचारपूर्वक), being influenced by the French symbolists. The early Eliot is vague and allusive (सूचित करने वाला) in his symbols.

In order to study Eliot's poetry one should not overlook the art of the use of his imagery. He is an imagist. Like the imagists, he is always concrete. The pictures he presents through his poems are based on close and accurate observation. For example in the poem in our selections he observed even the hair over the arms of the lady and the arms full of flower. He has the great skill to observe the trouble in the bosom of the midnight or the repose of the moon. His eyes are keen enough to observe the sunlight wearing through the golden hairs of the lady.

Of course we must admit, that if we try to judge Eliot after reading the poem in the selections we shall find a poet who is not half so good. It was written as a sort of apology to his friend Ezra Pound, who had asked Eliot to be sure to see a certain statue (मूर्ति) of a girl in Milan. Eliot forgot and wrote this poem about the statue which had been described to him. In the first stanza he addresses the statue, in the second supposes himself to be saying farewell to the statue which has become alive in his thoughts and in the third reflects upon the supposed meeting. The title means "The weeping girl".

**Q. 18.** *Write a critical note on the poetry of Isaac Rosenberg.*

**Ans.** Twentieth century English poetry is rich in forms and moods. It sometimes appears to be so filled with the author's individuality (व्यक्तित्व) that it becomes extremely difficult to explain it clearly. The individuality of Rosenberg's poetry comes from both content and form. He was a master of the pictorial phrase and his imagery is unforgettable. He worshipped speed, and the tempo of some of his poems is breathless. In his poetry he is distinctly individual and



modern. His poems have the rugged vigour of his boisterous (बदमिजाज) personality; their technique is reminiscent (स्मृति-उद्दीपक) of that of Walt Whitman. Though in his poems Rosenberg often echoes other poets, he succeeds, nevertheless in retaining his individuality. In colour, imagery and imaginative power he owed something to Keats and Shelley. His poems were written in a glow of inspiration and reflect the ecstasy (मावोन्माद, उल्लास) of his vision. They are marked by a radiant splendour and by a depth of tone sharply at variance (अनैक्य, मतभेद, विरोध) with some of the war poetry of the period. He writes in a lucid penetrating style and handles familiar facts in an imaginative and almost "recklessly intimate way".

The poem *Break of Day in the Trenches* seems to be misnamed—or, at least, the Poet seems to have forgotten what he called it as soon as he wrote down its first line. There is no more about break of day; instead the poem appears to have become a Rhapsody on a Rat. Still, there is much about it that is well written. There are a few conceits but the description as a whole is of the kind that arrests the attention.

Q. 19. Write a critical note on the poetry of Cecil Day Lewis.

Ans. Cecil Day Lewis is one of a group of young poets—most of them undergraduates at Oxford between the two wars. W. H. Auden seems to have been the leader of this group. They might have thought of T. S. Eliot or W. B. Yeats as leaders—which they could have been to any group of young or youngish thinkers—but Eliot was becoming more theological (धार्मिक) in his outlook and Yeats more spiritualistic in his. This did not appear to satisfy their own thinking.

Lewis himself was the son of an Irish Clergyman. He was born in 1904. Suppose that we is part of a longer poem published in 1931 and called *From Feathers to Iron*. This poem is an expression of his thoughts during the nine months

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before the birth of his first child. He regards this child, which is to come to him, as a symbol of the future. As the poem draws to its end, one finds the poet is lifting up his heart. There seems to be—almost throughout his poetical works—a sense of hope in life as well as a strong hope for poetry itself. *Suppose that we* is only an extract from it.

The philosophy of the poem reaches out a long way. It would be difficult to disagree with it. As to the effect of the actual lines, one is conscious of faults. The rhythm should have been much steadier than it is—especially as there are no rhymes to feed the mental ear. Often enough, rhymes are a nuisance—very much so when one is conscious that an odd-sounding final syllable has been dragged in just because a rhyme is wanted for a more ordinary word. Here, in our opinion, rhymes would have lighted the whole thing up. When one has read a few lines of pentameters and finds that there are no rhymes to bless them with, there is bound to be a little disappointment. What is well worth while looking into is the expression of philosophy, even if there are a few conceits here and there to deal with. Lewis is obviously a thinker and far from a pessimist. He puts down thoughts that arrest the attention at once. It is a pity he is not more skilled in the technical sense.

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## CRITICAL QUESTIONS AND ANSWERS CONCERNING THE PROGRESS OF ENGLISH POETRY THROUGH THE AGES.

Q. 1. *Write a critical note on Metaphysical Poetry.*

Ans. When in his life and criticism of Cowley, Dr. Johnson called a certain group of poets "metaphysical", he had perhaps Dryden's remark in mind. Speaking about Donne's poetry, Dryden wrote: "Donne affects the metaphysics not only in his satires but in his amorous (रसोला) verse also, where Nature only should reign." Dryden's criticism of Donne helps us in getting behind the scene of Dr. Johnson's mind. In the seventeenth and eighteenth centuries mediaeval (मध्यकालीन) philosophy was called metaphysics. It was a term of disparagement (तौहीनी). Dryden contrasts "metaphysics" with "Nature". Thus, metaphysical meant something unnatural, unreal or fantastic. In the opinion of Dryden, the poetry of John Donne, and his successors (बाद वाले व्यक्ति) appeared to be unnatural and fantastic, and it was by consideration of their shortcomings that he tried to arrive at a definition of metaphysical poetry. Agreeing with Aristotle's definition of poetry, Johnson decided that they could not be given the epithet (उपाधि, नाम, विशेषण) of poets because "they neither copied Nature nor life; neither painted the forms of matter, nor represented the operations of intellect."

A little reflection will show that Dr. Johnson was extremely wrong in calling this type of poetry as unnatural, and in denying the writers the names of poets. Poetry in general appeals direct to the heart. It delights us by moving our sympathies, stirring our hearts and touching the chords of human sentiments. Metaphysical poetry delights us by surprising our mind. Since it is the product of a mental process, it appeals through the mind to the heart.

The effect of metaphysical poetry is a brilliant surprise. Prof. Saintsbury observes that the effect of their conceits is like that of summer-lightning on a dark night suddenly revealing dark corners of the earth. It does more than that. In a sudden sweep of imagination, it combines thought with sentiment. It expresses a "sensuous apprehension of thought" or recreates thought into feeling. This is applicable not only to Donne's poetry but also to that of Herbert, Herrick, Crashaw and Marvell. In George Herbert's *Nature* and *Grace* there are lines in which thought and feeling are harmonised into a happy expression. Thus, whether considered intrinsically (स्वामाविकृतः) or historically, the metaphysical poets occupy an honourable place in English literature.

**Q. 2.** *Write a critical note on eighteenth century poetry (or Restoration Poetry).*

**Ans.** The Restoration (गुनर्जागरण) period is in many ways a continuation of the Renaissance tradition. The Renaissance applauded (उच्च प्रशंसा, तारीफ करना) ingenuity and artful contrivance (उपाय, तदवीर) in poetry; the Restoration age cherished (प्रिय समझना, दिल में रखना) the ideal of perfection of poetic form. The Renaissance was interested in humanity active and alive, particularly in the life of the common people; the Restoration age had the power to observe common man, although objectively and rather abstractly.

The real character of the Restoration age is to be found in the nature of its art and literature. Since we are concerned with poetry, we shall discuss only the leading characteristics of Restoration poetry. The poets of the Restoration age mostly copied the style and diction of classical poets like Homer, Virgil and Horace. Naturally the poets of this age had a liking for the resounding word, preferably of Latin origin, and a desire to avoid the plain word by using an elegant (सुन्दर) phrase.



Moreover, since dignity can never be achieved without smoothness and finish, the poets of the Restoration age decided upon a sonorous (गुहर) and neatly-rounded verse-form, the heroic or closed couplet. This couplet consisted of two rhyming lines of iambic pentameter verse, the same metre as that found in blank verse. The second line of the couplet completed the thought. Hence the expression "closed couplet". Latter on, it was found that the second line in the couplets of all the poets of this age did not necessarily complete the thought. In other words, their couplets were not always "closed". Hence the name *Heroic couplet*.

The heroic couplet, sharply closed at the end of the second line, became an admirable vehicle for the utterance of epigrams, pithy sayings, or critical dicta. It has the sonorousness (गुहरात) if not the fluency of blank verse. The only objection that can be raised to it is that the constant "stopping" gives an effect of great monotony when it is used for any length of time. But it is always clear, symmetrical, and neat. It is the favourite instrument for all the satirists of the time.

The chief characteristic of the poetry of the Restoration age lies in the fact that criticism of life was the greatest inspiration for the writers of the time. That was, of course, typical of the spirit of London in those times. Dryden, Pope, Swift, Arbuthnot, Gay, Dr. Johnson and many others amused themselves by poking fun at those they considered to be inferior writers, especially if they happened to be writers in whig interest. Dryden, Pope, Addison, Swift and the others, were all infected by the low morality of their time.

The two great stalwarts (सहस्र) of the Restoration age were Dryden and Pope. Dryden illustrates the complexities of his age—its emphasis upon clearness, finish, restraint; its easy going moral tone; its brilliance and gaiety (गंभीर); its

controversial and satirical temper ; its intellectual strength and firmness. His finest talent was expressed in satire. He was also capable of writing very fine elegies like *To the Memory of Mr. Oldham*. This poem shows the brilliancy of Dryden's vocabulary (शब्द-संग्रह) and versification (पद्य-रचना). Pope, on the other hand, was not a creative poet of the first rank. But he was the most famous poet of his age, and in satiric and didactic (उपदेशात्मक) verse he is still unsurpassed. He was a master of the closed couplet. His poem *The Portrait of Buckingham* indicates that, wit, finish, metrical mastery, and a humour, now malicious (द्वेषपूर्ण), now gay—these are Pope's jewels.

Q. 3. Write a critical note on English Romantic Poetry.

Ans. Romantic poetry differs from the poetry of the Restoration age in many salient (मुख्य) features. All the Romantic poets expressed their love of nature in all her aspects. They also expressed the love of mankind and of the country; the yearning for the remote in space and time, with particular reference to the mediaeval and the primitive (आदिम); the passionate expression of the poet's inmost thoughts and feelings. Such is the very essence of the romantic.

Wordsworth and Coleridge are responsible for most necessary achievements. Their little volume of poems (done in collaboration) known as the famous *Lyrical Ballads* is one of the most important landmarks in the history of English literature. Wordsworth is the supreme poet of nature in English literature. He is also a great poet of humanity. In sheer poetic imagination, Coleridge was superior to Wordsworth. In spite of his unsteady temperament, he produced fitful flashes of the highest kind of poetry, such as *Kubla Khan*, *Christabel* and *The Ancient Mariner*.

It was the misfortune of Wordsworth and Coleridge that Byron in his first important work, *English Bards and Scotch*



*Reviewers* pays his disrespects to both of them. Wordsworth is to him a "mild apostate (मत या पक्ष का त्याग करने वाला) from poetic rule", simple and idiotic; Coleridge is obscure and "to turgid ode and tumid stanza dear". Byron possessed force, vigour, and a sense of humour although he lacked poetic insight and technique.

The most lyrical of all the lyric poets of the age was Shelley. Few English poets have been able to approach Shelley in melody, in finished harmony and sound effect; in fluency, fire and intensity.

The next important poet of the Romantic age was Keats. He was a pure artist. The creation of beauty was his one absorbing aim. It is Keats' decorativeness and sensuous artistry and Wordsworth's nature poetry that serve as the bridge between the romantic age and the next generation.

The entire romantic period was one of great poetic activity, especially in the field of lyric poetry. T. S. Eliot and many other modern critics have over-emphasized the hollowness of romantic poetry. They think that romantic poetry is so thin, so insipid (नोरस), so frothy (बकवादी), that it hardly goes down deep and shake us to our very foundations. Nevertheless, its idealism is remarkable and if we can place idealism over realism, then 'romanticism is as necessary to life as is air and water'.

**Q. 4** Write a critical note on Victorian poetry.

**Ans.** The Victorian age was one of the most significant poetic periods in the history of English literature. In variety and range Victorian poetry is more rich and varied than the poetry of any other age. The complexity of Victorian life is stamped visibly on its poetry. Few of the great poets of this period have escaped the concern with men and women. Browning dealt with the analysis of human action. To him "Men and Women" provided the most fascinating of all

studies. Tennyson did not analyze the human soul so deeply as did Browning. His themes are generally social. The interest in human beings and in contemporary social problems made Victorian poetry purely realistic. But it did not entirely destroy the strong current of romanticism which the Victorian era inherited (उत्तराधिकार में प्राप्त) from the preceding age.

Victorian poetry is of high quality and of great variety. In no other period of English literature is there such richness and diversity. Much of the poetry of the age is permeated (परिव्याप्त) with the personalities of the poets. On the other hand, most of it expresses the age rather than the individual poet. In this particular it differs from the poetry of the romantic movement. Tennyson was the representative (प्रतिनिधि) poet of the age and Browning, Arnold and many others were also typical poets of the Victorian era. So it was that with all its variety in content and structure the poetry of the Victorian age was characteristically Victorian.

Of all the Victorian poets Tennyson was the most popular. He knew the whole range of the period; he studied science assiduously (परिश्रमपूर्वक); he was aware of the religious unrest of the times; he knew what philosophies were stirring his English contemporaries. He was intensely English. His poetry presents ideas that are typically Victorian.

Browning did not have Tennyson's popularity. Nevertheless as a delineator (चित्रण या वर्णन करने वाला) of the souls of men and women he probably has no equal in Victorian literature. His poetry is more highly understood and regarded today than it was in his own time. Twentieth century poetry is more like that of the Victorian poet Browning than like that of the Victorian representative Tennyson. Browning's place in Victorian poetry is secure.

Q. 5. Write a critical note on modern poetry.

Ans. The relation against Victorianism began at the end



of the nineteenth century. Out of this rebellion arose a confusing variety of forms, methods, moods, and movements in the literary field. The first characteristic of this rebellion is the spirit of reaction against Victorian restraint (नियंत्रण) and conventionality (मान्यता). Among the definite movements of the period are (1) the tendency towards impressionism after the manner of the French symbolists and (2) realism after that of the French naturalists. The Irish writers created a revival of interest in Celtic legend and mysticism. Of these one of the most distinguished and versatile (बहुमुखी प्रतिभासम्पन्न) is W. B. Yeats who has introduced into the stream of modern English literature a new romantic current. Yeats owes some of his inspiration to the Pre-Raphaelites, and some also to Shelley and to Maeterlinck. He owes even more to the French symbolists and to Blake the mystic; but his work is, nevertheless, essentially his own. It has "an elusive elfin charm" and much of the "celtic melancholy". It suggests rather than expresses sorrow, and has "something of the plaintive quality of a far-off dirge." It is at once fragile (नाजुक), poignant (कड़वा, दुःखद, उग्र) and simple. And whether Yeats writes drama or poetry, his mood is thoroughly lyrical.

T. S. Eliot is the most important poet of the twentieth century. His *Waste Land* reveals a notable advance in the technique of writing English verse. His rhythmic effects alone are enough to set him aside from most English poets. The influence of Dante is obvious—at least, it is in some of his writing—but Eliot's chief value as an English poet lies in the fact that he gave a new kind of precision (निर्दिष्टता, शुद्धता) to the language of poetry. Whether Eliot's inclination to write religious poetry had proved to be really satisfactory or not may be a matter of opinion; but there is no questioning the fact that his influence has become greater than that of any other living poet.

Q. 6. *Compare and contrast Romantic poetry and Victorian poetry.*

Ans. See answers to questions No. 3 and 4.

Q. 7. *Compare and contrast Victorian poetry and modern poetry.*

Ans. See answers to questions No. 4 and 5.

### COMPREHENSION QUESTIONS WITH ANSWERS

Q. 1. *Rewrite George Herbert's poem 'Nature' in modern idiomatic English. Do not use Herbert's expressions if you can find others of your own. Write in the first person.*

Ans. Quieten my spirit, O God. I am resentful (क्रोधी). I would wander anywhere, quarrel with my fellow-creatures, even if it cost me my life. I would even swear that thou hast no regard for me, even though I know that it is the sublimest (सबसे महान्) act of a Deity to attract any human being who can be as firm as a fortress in His great cause.

Unless Thou dost tear this poison from me it will show itself in every movement I make—until my spirit becomes like a bubble that floats in the breeze and so makes me, thy creature, a mere nothing.

O make my rough thinking true and sweet; in my heart—now like a tree without sap to give it life—carve the letters of thy commandments. If that heart seems too much like a piece of hard stone, I pray that it be cast aside and new one given me. I can then hide my sins while I cling to thee.

Q. 2. *In the form of a short essay record your impressions of the following lines from George Herbert's poem "Grace":*



"The dew doth ev'ry morning fall;  
And shall the dew outstrip Thy Dove—  
The dew, for which grass cannot call,  
Drop from above?"

*paying special attention to the meanings of (a) a the dew, (b) Thy Dove, (c) Grace—the title of the poem.*

Ans. The poet is correct in stating that the dew falls; it does not rise even though anyone might be forgiven for thinking it does—especially at night-time. Dew is condensation of atmospheric moisture upon solid objects. On clear and windless nights the temperature of the earth's surface is lowered by radiation (विकिरण). This causes the air nearest to the ground to cool down considerably. If the temperature of the earth falls below the point where the air can hold its water-vapour without precipitating it, what is known as *dew-point* is reached. As soon as that happens, some of the invisible water-vapour is changed into liquid. Tiny drops of this liquid then form on cold, exposed surfaces such as grass, rock, stones, or the ground itself. Mr. Herbert, though right in his view about dews falling, is wrong in saying they fall *every* morning. There might be rain or snow! However, the line is pleasant in the reading.

*Thy Dove* is, of course, the Holy Spirit. The poet evidently had the biblical ( बाइबिल का ) scene in his mind all through this poem, but this is the only verse in which he mentions the name. His prayer is that grass shall fall down, as it were, from the sky. In this verse he suggests that he cannot possibly believe that the dew which falls can reach the earth *quicker* than the spirit of God can reach himself. Apart from which, he can call for grace; the grass cannot call for dew to drench it. *Grace* is a word with several meanings some of which are closely allied. Theologically it means the free undeserved favour of the Creator. It can mean the divine influence that

sanctifies (पाप-रहित करना) men and women; one can therefore be in "a state of grace". What the poet is asking for here is power to rise up above worldly influences. He thinks that such power will come to him as it did to the Apostles of old. All the same, he longs for somewhere to live without having to pray *from below* to have grace "dropped" on him from above.

Q. 3. Rewrite in the form of a letter John Dryden's poem "To the memory of Mr. Oldham". Keep to Dryden's form but not to his English. Make your letter essentially modern in its expression.

Ans. Goodbye ! I wish you had become better known—and earlier too. Just as I was beginning to value you to at your true worth, you left me ! I am convinced that you and I were twin-souls. We had everything in common ; we both detested knaves and fools, and we had the same aim in life. It would never have mattered *who* of us won the race for fame in the end. You matured so early in life ! I can never believe that advancing years could possibly have added anything to your amazing knowledge. I *might* have taught you more about English prosody—but Nature does not often give such secrets away to the young and inexperienced writer. Still, what matter ? Satire does not need them ; and a sense of humour will carry you anywhere. You had such gifts, such generous fruits to give away even though they were gathered long before they were ripe. You possessed vitality, and Time would have been good to you as he is to us all ; only *he* can mellow ( कोमल या मधुर बनाना ) what we write in verse by verse. Once more then : hail and farewell ! You could have been a master of English—but you died too soon. You took away with you the honours we paid you—but where are you now ! Somewhere where it is night and too dark to see you.



**Q. 4.** Write a close description of the portrait of Buckingham as though you, not Popè, had gone to that room in that inn. Describe the room first; then look at the portrait and describe the Duke as you knew him. Your prose should be modern; your language should reveal your knowledge of Pope's own language by writing as though your discovery of the portrait was made in these days.

**Ans.** They told me at the inn where I should find the portrait of the second Duke of Buckingham. It was a dreadful place, this inn—and I must have gone into its worst room. There was a mat half-hung on one of the walls, and there was a plaster floor. The walls were revolting: they were made of manure. There was what *once* must have been a flock-bed but someone had mended it with straw. Round the bed (at its head) were some curtains tied with tape—but they were never meant to be drawn round the sleeper. I looked at the insignia (पदवी-सूचक चिह्न) of the George and Garter which was dangling (लटका हुआ) over the side of the bed. No sign of the gold and scarlet about it; it was a tarnished yellow and the red part was dirty. The next thing I noticed was the portrait itself. The fact that he lay here among all this filth shocked me; the portrait was like him—but how changed from his actual life to see it here! I remember him so well. He led a life of pleasure and just did as he liked, went where he liked. He lived at Cliveden's, a lovely mansion he himself had built. I used to go there. He was always charming—to women especially; always gallant, always amusing. I used to see Elizabeth, Buckingham's fourth wife. When he married her she was the famous countess of Shrewsbury, but her family name was Talbot. Buckingham was just as gay in council as he was in private life. He could mimic anyone and often caused laughter when he mimicked some of the statesmen—even including His Majesty King Charles himself. But now, as

I gaze upon his likeness lying on this filthy bed, I realize that he no longer has the power to flatter people of note, and so win their friendship. He had a great store of wit in his lifetime. He loved having fun with a fool—in fact he valued that more than anything. It is hard to believe that he was once a healthy man with everything he could wish for; health, fortune, friends—and fame. Yes; he certainly had those. But here he is—this lord of useless thousands—here he lies—great Villiers! I should never have thought he would come to this or to find his portrait lying on a dirty bed in a dirty inn; and he was once the handsome second Duke of Buckingham.

Q. 5. *Expand the following lines from William Blake's poem "The Voice of the Ancient Bard" in a way that both explains them and keeps to their style. (Write in the first person.)*

Ans. Young man! come here to me. I would show you the glory of the dawn of a new day. Every morning it is the same; that proves the truth of it. If the image of Truth fades away at sunset, when the day is almost over, there can be no truth in the night—unless the full moon shows it. Yet, every morning, the image of Truth is born again; there is a new day with new thoughts and new hopes—and Truth has a birthday every day.

Q. 6. *The charming little poem "The Sick Rose" is very short. Give a prose rendering of it, at least three times its length. (Write in the first person.)*

Ans. O, my crimson Rose! you are ill. Have you any idea what is the matter with you? You looked so happy in your bed of crimson—but your lover is an invisible (सूक्ष्म) insect who flies in the darkness; he will not be kept away from you even in a howling storm of wind. Unfortunately for you, he knows where you are and nothing will keep him away. He loves you, because of your great beauty, but his love is



dark, secret, sinister (अशुभ, बुरा); the very love he gives you is fatal to your sweet life. He loves, but he destroys.

Q. 7. *Review critically William Wordsworth's poem "A slumber did my spirit seal".*

Ans. See critical appreciation of this poem as given in the appendix.

Q. 8. *Condense the four stanzas of Wordsworth's poem "Daffodils" into such prose as will make their meaning clear.*

Ans. I might have been a cloud wandering about when I saw those daffodils—thousands of them by the side of that lake. They seemed to stretch unendingly like the stars of the Milky Way. At a glance I saw ten thousands of them, along the edge of a bay. The waves danced but they were not so happy-looking as the daffodils. I did not think at the time what this sight would mean to me, but now I know: often, when I lie down, I see them in my mind's eye, and in the bliss of being alone I know a great pleasure because I can still see those beautiful daffodils.

Q. 9. *The language of Thomas Hardy's poem "In the British Museum" is simple and in the third person. Write a prose in third person and in less simple language.*

Ans. In the British Museum, among the antiquities, there is the base of an ancient pillar which came from Areopagus. It may not impress the casual visitor to the Museum, but anyone receptive (ग्रहणशील) to such relics (स्मृति-चिह्न) of bygone ages is certain to be impressed—even if that person happens to be unacquainted with masonry or geology. The point at issue is that this stone is the base of a pillar near which the Apostle Paul stood and preached to the crowds. Visualizing the scene, as best anyone can at so great a distance in time, there is revived a picture of this virile (शैश्वल-सम्पन्न) but deformed Apostle declaiming the gospel. Such words, declaimed as he would have declaimed them,

would have echoed against the surrounding masonry before finally fading away into silence. Such a visualizing is not difficult to achieve; the voice of the apostle, too, can be quite easily reproduced in the mental ear.

Q. 10. Hardy's poem "*A Broken Appointment*" is a poem of reproach. Show your appreciation of the fact by paraphrasing it into a letter, reflecting its sentiments but none of its language.

Ans. You made an appointment with me—but you did not keep it. I waited for you, but time went on and I grew sick with grief. I wanted your sweet companionship and to have you near me—but it was not that I grieved for so much as the fact that I found something missing in your makeup: I missed that sense of great pity which makes any of us do something for the sake of doing something kind for someone else, even if reluctantly (अनिच्छापूर्वक). That was what I grieved for as I counted the strokes of the hour and still you did not come. Only love could have made you loyal to me—but there was no love. I knew it at the time and, of course, I know it now. Even so, surely it was worthwhile adding to the sum total of kindness that are really divine (only we never call them that). Surely you could have spent an hour with me? Then I could have said, in all gratitude, that you—a woman and my beloved—came and comforted me, a man worn and torn by time, even though you did not love me. Surely you could have done that much for me—but you did not come.

Q. 11. Shelley's "*Hymn of Pan*" is a charming pagan lyric. Show your understanding of this poem by writing an explanatory prose on it.

Ans. See critical appreciation of this poem as given in the appendix.

Q. 12. Show your understanding of the sentiments expressed in the poem "*The Fascination of what's Difficult*" by criticizing them.



Ans. See critical appreciation of this poem as given in the appendix.

Q. 13. Rewrite Rosenberg's poem "*Break of Day in the Trenches*" in idiomatic English. Let your rendering be extremely simple showing your mastery of the difficulties in the text itself.

Ans. Dawn is here—the same old dawn as ever. Nothing different—except that a rat has leapt over my hand just as I was going to get that poppy from the parapet and stick it behind my ear. Silly animal! You'd get shot if the Germans knew your sympathies were with us as well as with them. They don't stand for that kind of thing, and God alone knows how they'd hate you if they knew you had touched an English hand. I suppose you wouldn't be above touching a German hand if you thought it worthwhile crossing No Man's Land to get to Jerry's trench opposite here. I suppose you are amused. You have strong eyes and fine limbs. Some of our young bloods stand far less chance of getting through this war than you do. They have no choice but to take what chance they can get, lying down in these trenches—here on the torn fields of France. I wonder what you see in a soldier's eye when a shell comes shrieking across the sky? Do you see anything like fear? Here, rat, do you see those poppies? Let me tell you something about them. Their roots are in blood—blood from the veins of men like me. Poppies soon begin to drop, they are always dropping. Mine is safe for the time being, just behind my ear. There is a little white dust on it but that doesn't matter.

Q. 14. Write a precis of Day Lewis' poem "*Suppose that we*" in simple, idiomatic modern English. Avoid all conceits and strange poetic expression; instead, in your simple English show that you understand the poem. Write in the first person.

Ans. Supposing that you and I died tomorrow or the

next day—in an accident of some kind—would you consider our deaths to be premature (असामयिक) or not? Would they sadden anyone? Love makes us endure all things; that is proved when love is born; we do not have to wait for eternity to prove it. Our joys come to us just as the dawn comes to light up a dark wood. We need have nothing to fear, even if we live in difficult circumstances; so long as we have love for our causeway we shall never be weary of life. Perhaps we walk out of time altogether and go somewhere lovely? If so, we may describe what we have experienced here—where we have loved much that has been our own. Death is good enough—but we should rather live on a little longer. Yet what has any of us really done? not much; most of it is like child's play. Yet there is much to be done before we go. There are meadows (घास का मैदान) to be ploughed up and some marshland to be reclaimed. What then? Suppose that we—do it!

Q. 15. The following lines are from Shakespeare's Sonnet II. To whom are they addressed and what exactly do they mean?

*"But I forbid thee one most heinous crime:*

*O carve not with thy hours my love's fair brow,*

*Nor draw no lines there with thy antique pen..."*

Ans. They are addressed to Father Time who, in the first seven lines, is urged by the poet to do as he likes except this one "Heinous crime"—very wicked crime, in other words. He must not carve his hours on the forehead of the maiden's lover. The reference is to lines of age. We all get them. Telling Father Time not to carve his hours on her lover's face is telling him not to let him show (by his appearance) that he is—like everyone else—growing older. If Time obeys this demand the youngman will presumably (अनुमानतः) be able to keep his youth. The other line—about drawing no lines there with his antique pen—is parti-



cularly pleasant to read. The idea of Time's drawing lines on the youngman's face with a pen is a pretty fantasy (कल्पना). Of course it must be an old pen; it can hardly be a modern ball-pointed affair; Time is old and so the pen must be an 'antique' pen.

Q. 16. *There is philosophy in the last two lines of Shakespeare's Sonnet VI. Comment on them.*

Ans. Lilies are wonderful flowers. They are among the sweetest things in a garden or hothouse. Their scent is something one can hardly forget; certainly one can always recognise its beauty. Yet, if such blooms get rotten the smell is worse than that of the rankest weeds. The philosophy of that is that evil deeds turn us sour; the best of us are like the lilies that fester when we are the authors of evil. A very simple philosophy to preach—but Shakespeare often drove home simple points in philosophy, and usually in splendid language.

Q. 17. *Compare the form of the two sonnets by Shakespeare in your course with the form adopted by Milton.*

Ans. Shakespeare had his own way of writing sonnets; Milton went by Petrarch excepting that he refused to make any break after the end of the octave. The Petrarchan form comprised an octave which Petrarch used for giving out his theme. At the end of the eighth line he began to apply or develop the theme in the sestet. Milton carried on with his *initial* theme from the octave to the sestet.

Shakespeare's sonnets are almost without form. He kept to the iambic pentameters but made his rhymes to be ab ab cd cd etc. In other words, he laid out his rhymes in sets. In the first of these two sonnets he makes no break at the end of the octave. In fact, there is no real sestet in either. Shakespeare liked to write on as far as the twelfth line after which he ended with a rhyming couplet.

In some ways I like the Shakespearian form the better, probably because the rhyming, as he has it, jingles pleasantly in my ear; but I think his form must be much easier to write in than Milton's. Shakespeare is easy to appreciate because the rhyming guides me; Milton requires more attention because rhyming is not so obvious. I find I have to listen carefully to Milton's rhymes; Shakespeare I just cannot *help* hearing.

At the same time, Milton wins me to his powerful effects with the stricter form of writing sonnets. If I still prefer Shakespeare it is because I prefer *most* of his poetry to Milton's; Yet I still accuse Shakespeare of slackness (ढिंढाई) in his writing of true sonnets.

Q. 18. *The following lines are from Milton's sonnet "The Late Massacre in Piedmont."*

*"Their martyr'd blood and ashes sow o've all the Italian fields where still doth sway the triple Tyrant."*

*What do you consider is Milton's meaning?*

Ans. The operative word here is undoubtedly *sow*. It is actually in the imperative mood but, being addressed to the Creator, is not a command; it is a petition. All the same, it is one of many prayers of the kind: it is a Prayer in which the petitioner gives the Creator the benefit of his own opinions. Here—from the very beginning—the poet has asked the Almighty to avenge the deaths of the slaughtered saints. Now he wants the Creator to sow the blood of the recent martyrs (if they actually *were* martyrs) and sow it in such a way as to spread over all Italian fields where the triple Tyrant rules. In other words, the Italian fields are Roman Catholic fields and that does not please puritan Mr. Milton. It seems to escape his notice—but it need not escape ours—that prayers for vengeance on other people (whatever their religion) are less likely to be granted than prayers asked in a good spirit.



Milton hated the Roman church and the so-called triple tyrant. That is to say, the Pope. He wore a triple tiara, a form of ecclesiastical headdress without very much meaning to it. As a matter of fact, it began simply, and through the ages, gradually became more elaborate. There is no actual meaning to this triple crown even though some have identified it with the Blessed Trinity. There is no foundation for anything of the kind. All that matters here is that Milton showed his disrespect (अनादर) to the Pope by calling him the Triple Tyrant—"three times an absolute ruler" might be another meaning of the expression. The real point is that, to Milton, anything to do with the papacy was much the same as is a red rag to the bull; but to drag such thoughts into what started off as a prayer is just the sort of blunder the Puritan (so-called) would make. There are people in England today who have inherited the narrow-mindedness of John Milton even if they have not inherited his literary powers. The Puritanic way of life—then and now—has always been to find fault with everybody else's way of life. There is even a suggestion of that here : "that from these may grow a hundred-fold, who *having learnt their way*"—meaning God's way as viewed by the Puritans, but by no one else.

Q. 19. Write a critical synopsis of Coleridge's poem "*Kubla Khan*."

Ans. See critical appreciation.

Q. 20. Review, critically, Byron's poem. "*From English Bards and Scotch Reviewers*."

Ans. A satirical definition of satire might be that it is a form of destructive criticism. That means to say that the satirists are destroyers, not builders. In its best form it is well-written exposure of a vice or evil of some kind—but it must be well-written and should be amusing. That, however is where it so often fails : instead of being amusing it is bitter

and often unpleasant. As a picture of manners and customs it can be of lasting value, but the art of writing satire is spoilt by the need for censure and disapproval on the part of the satirist. That is only another way of saying that satire is negative writing, that there is little of positive value about it.

The history of satire goes far back in the history of literature itself. Early Greek writers (such as Archilochus and Simonides) began to develop a kind of satiric verse in iambic metre. Later poets like Lucilius, Horace, Persius and Juvenal did much to develop this form of writing. They used the ordinary hexameters for their lines. In England Pope, Dryden and Swift, were among the greatest exponents of the satiric form. Swift could be most amusing at times but even he occasionally spoilt one's joy in reading him on account of his bitterness.

That was the trouble all through. To be a satirist a poet had to look at everything, as it were, through tinted glasses. It is only when a poet chooses to make his satire really amusing that he succeeds in making his readers agree with his satire.

Byron, in this satire, cannot justify himself no matter how many preludes (भूमिका) he writes for the purpose of justification. The Edinburgh reviewers infuriated him undoubtedly; but he should not have made fun of every poet and writer he could think of. This satire is in thoroughly bad taste; one would think a man of his type—a gentleman born and bred—would have thought twice before allowing himself to publish what is little better than a sneer (उपहास) against other poets who could, after all, write as well as he could. Now-a-days we should describe his satire as a result of jealousy, which is one of the worst forms of what philosophy calls the *inferiority complex*.



The test is nearly always this : When we read a satire and we laugh at the cleverness of its humour and we feel sure the person satirized will laugh as much as we have laughed we are delighted with what we have read. When, on the other hand, we read a satire—even though we may laugh at some of the jibes (उपहास)—and we feel we must say at the end : 'That was rather rude' or 'that was in bad taste', we can only come to one conclusion : the writer has let down the satiric form of poetry. He has degraded what could and should be a delightful form of art. We then realize that the satirical mind can be a dangerous mind, and the satiric writer a menace to the art he follows. The only excuse for severity in satire is to be found where it aims at hypocrisy (दम्न, पाखण्ड). To satirize a hypocrite (कपटो, दम्नी) is justifiable because one may be successful in showing up something most of us dislike.

The best definition of a satire is this : a satire is a clever and witty piece of writing intended to draw attention to something or somebody.

Q. 21. Write a critical synopsis of Keats' poem "Ode to a Nightingale".

Ans. See critical appreciation.

Q. 22. Review critically Tennyson's poem "Tithonus".

Ans. See critical appreciation.

Q. 23. Write your own appreciation of Robert Browning as a writer of the Dramatic Monologue from your study of his poem "My Last Duchess."

Ans. See critical appreciation.

Q. 24. Explain clearly Yeats' poem "A Coat".

Ans. See Summary and critical appreciation.

Q. 25. Review critically Eliot's poem "La Figlia che Piange".

Ans. See critical appreciation.

## MISCELLANEOUS CRITICAL QUESTIONS with ANSWERS

**Q. 1.** *What do you understand by the term Renaissance? What was its influence on English Poetry?*

**Ans.** The word 'Renaissance' which is a Latin word means 're-awakening'. In the context of literature it means revival of interest in old classical thought and literature. In a broader sense it means the rise of a new spirit, and the growth of art and literature after a period of decadence (अवनति). The word 'Renaissance' denotes the revival of arts and letters which marked the transition from the Middle Age to the modern world in Europe of the 15th century. The following are the factors which gave rise to Renaissance.

(1) The revolution in astronomy and in the art of navigation gave rise to a craving for adventure leading to maritime (सागुदिक) discoveries and great commercial enterprises. It gave rise to a sense of curiosity and interest in other countries and other peoples. The discovery of new countries especially the new world (America), broadened people's outlook and heightened their interest in exploratory and literary activities.

(2) The invention of the printing press universalized (संसारव्यापी बनाना) thought and learning which had remained confined to a restricted group, and helped a good deal in the revival of art and letters. By the time of Elizabeth, the Renaissance had made itself strongly felt in England. A keen interest towards the study of Greek was revived. But this craze (सनक) for classical learning was to some extent harmful for the English language. Greek and Latin words started forcing themselves upon English language. During this period pamphlets and essays of a personal character were freely written. This indicated a growing interest in literature. This age begins the romantic epoch (37)



in English literature. The renaissance is marked by a quest (अन्वेषण) for the remote (दूरस्थ, सुदूर), the wonderful and the beautiful. There was a revolt against the past and a daring spirit of adventure in all wakes of life.

The Renaissance is "the discovery of the world and the discovery of man". It is with the latter aspect that the culture and art of the movement is necessarily concerned. This side is sufficiently emphasised in the richly veined humanity of the Italian Renaissance. In Italy the Renaissance thrilled through the senses. It brought about a transition from starved asceticism (संयम) to a rich pulsating (संवेदनशील) life taking a sort of Pagan delight in all beauty. The adoration of beauty led to the adoration of the human form—the beauty of the human body revealed in nude pictures and sculptures and masterpieces of paintings and sculptures of Michael Angello, Leonardo de Vinci and others. In Germany the Renaissance spoke through the intellect. There it assumed a religious character. It merged into the Reformation which aimed at exposing the hypocrisy that was prevalent in the name of religion, and to initiate people straight into the teachings of the Bible. John Wycliffe's translation of the Bible was a step towards extension of the Reformation in England.

Another important factor in the revival of art and letters was the fall of Constantinople to Turkey, in 1453. Constantinople, which was formerly in Greece, was the seat of Greek and Roman learning. When it fell into the hands of Turkey in 1453, a large number of Greek refugees, among whom there were many scholars, fled away to Italy, Germany, France and England. They brought with them many old Greek manuscripts, and the people of the countries where they settled were amazed to see the treasure which they had brought with them. A passion for Greek and along with it a new interest in classical Latin led to that literary and artistic revival which



we call the Italian Renaissance. A knowledge of the classical writers and the ability to use the Greek and Latin language became an essential mark of culture. The Italian influence became a dominant feature of literature and life in England.

In England the 15th century was a period of decadence. There was no literary activity worth the name after Chaucer. Thomas Wyalt, Earl of Surrey, Philip Sydney etc. brought about a revival of poetry in England. The Renaissance had two different phases in England. The former phase is known by the name of the Earlier Renaissance or the flowering of the Renaissance, and the latter phase is called the Great Renaissance or the height of the Renaissance.

During the earlier years of the Renaissance in England we are still in the experimental period. The bleakness (उदासी, हताशता) of the post-Chaucerian period is over. But from the time of Wyalt and Surrey, until we reach Sir Philip Sydney, English poetry is interesting more for its promise than for its performance. The first English poetry of the Renaissance begins with the publication of *Tottel's Miscellaney*, in 1557, which contained the verses of Wyalt and Surrey. Wyalt based his work upon Italian models and attempted a great variety of metrical experiments—songs, madrigals, sonnets, elegies--which though often imitative had touches of grace and fantasy. Surrey, a disciple of Wyalt, wrote more forceful sonnets. Wyalt had written sonnets strictly on Petrarchan model, but Surrey made some modification in the Petrarchan form, which was later on adopted by Shakespeare. Surrey also translated the *Aeniad* in blank verse and for the first time, introduced blank verse in English poetry. Rhymed verse had hitherto held undisputed sway in English poetry. The study of the classics reduced the prestige of rhyme and gave to English poetry a form of literature in which the greatest Elizabethan won their highest triumphs. In the work of Wyalt and Surrey there is a personal



note which distinguishes them from the medieval verse which were impersonal in character. Another notable figure of the Earlier Renaissance, Sir Philip Sidney showed himself a discerning critic in *The Defence of Poesy*, and his remarkable literary work is found in the series of sonnets *Astrophel and Stella* and in his monumental work *Arcadia*. He occupies a very high place in English poetry as a sonneteer, probably next to Shakespeare.

The Great Renaissance period extends over a period of nearly ninety years from 1550 to 1640. It covers the reign of Queen Elizabeth and is, therefore, also called the Elizabethan period. The Elizabethan period is marked by a high degree of literary activity in all branches of literature—poetry, drama, novel, criticism, prose etc. But the period is more conspicuous for its richness in drama and poetry. The great Renaissance was markedly original in character, but it was not without a number of influences—ancient and foreign. The translation of the Latin and other foreign literatures became part of the treasure of Elizabethan verse which later came to be the expression of national genius. This also brought a wealth of splendour to 16th century England. It was an age of experiments. Sonnets, blank verse, love lyrics of all sorts began to be written. Poetry did not remain confined to a particular class or group. In spite of extensive borrowing there was a frank and free boldness. Pastoral poetry, satirical poems, poetic dramas were not only imitated but also brought to perfection.

Among a multitude of literary figures of the Great Renaissance period the names of Edmund Spenser, William Shakespeare, Ben Johnson, John Donne and John Milton are of outstanding fame.

Spenser came at a crucial moment in English poetry. The spell of Italy had taken hold of England's senses without

gripping the heart and conscience. The influence of Italy and Germany were antagonistic (विरोधी) forces in English literature. The verses of Surrey and Gascoigne reflected national character and temperament only partially. In Spenser the Puritan side and the artistic side were merged and reconciled. The works of Spenser were inspired by a sense of patriotism and a wide national outlook. The new spirit was caused by England's growing consciousness of strength, her pride of prosperity and the spirit of adventure. Spenser made a great contribution to English poetry. He desired to make English a fine language. He was conscious of all the resources of his native language. He had a profound knowledge of the popular stories and myths of the medieval age as well as the heroic tales of the classical world. He used all this knowledge to turn out poetry full of richness, warm pictorial beauty and sense of amplitude hitherto unknown in English poetry. He also used many old-time metres in fresh and masterly way.

William Shakespeare, the greatest of the English poets and dramatist, wrote thirty seven plays, several long poems and considerable number of sonnets. His dramas are immortal products of literature which will continue to be read in all countries at all times to come. Ben Jonson was another great personality of the later Renaissance period, who wrote a large number of comedies, tragedies and interludes. John Donne was the pioneer of new school of poetry which is known as Metaphysical poetry. John Milton was the last child of the Renaissance, in a Puritan framework. He was the last word in the English Renaissance. The splendour of the Renaissance which was gradually but surely fading away flamed up into glorious sunset in Milton and, like the sunset, touched it with grave and pensive beauty peculiarly its own.

Q. 2. *George Herbert is an intensely devotional poet and*



*his devotion is rather of the gentle moralist than of a genuine mystic. Discuss.*

Ans. George Herbert, brother of Lord Herbert of Cherbury, was a court favourite during the reign of James I. But later on he became acquainted with Nicholas Ferrar and took orders in 1626. He became Rector of Bemerton in 1630. He is the most devout (भक्त) of all religious poets. His poems are mainly short lyrics, full of pious aspirations (आकांक्षा) and admirable pictures of Nature. In his most successful pieces he has almost attained the perfection of devotional poetry. They glow with the ardent fervour (उत्साह) of devotion and are free from that sentimentalism (भावुकता) into which religious poets are often apt to fall. Of all the metaphysical poets he is the most widely read by reason of his clearness of presentment and his happy knack for using conceits sufficiently obvious to most people. His treatment of religious themes has a simple unsteady earnestness. There is a delicate didactic (उपदेशात्मक) vein running through all his poems, and they are completely free from that complication known as mysticism. There is no evidence in Herbert's verses of deeper scars (घाव) and profound remorse of a troubled and tormented soul as found in the divine poems of John Donne. There is no doubt a feeling of alienations (विराग) from God in Herbert's poem also, but Herbert also knows reconciliation and the joy and peace of religion. Herbert's theory was that a man should dedicate all his gifts to God's service, and that a poet should make "the altar (वेदी) blossom (पुष्पित करना) with his poetry". From this point of view Herbert may be compared with Milton. Milton also believed that a poet is a dedicated spirit. He offered up to God all that was graceful and ingenious (चातुर्य) in his mind. His profound sincerity led him to detest sermons (धर्मोपदेश) made of solemnity (गम्भीरता) and grandiloquence (दृढ़ वाक्य). He wrote simple, homely (परिचित), racy (उग्र) language.

The queer subtlety (सूक्ष्मता) of which he made too much use was natural to him—part of his very mind and the outcome (परिणाम) of the unusual association of his ideas and sequence (क्रम) of his images. Herbert expressed everything by imagery, and endeavoured, above all else, to be concrete. He expressed his ideas with the aid of the homeliest (अत्यंत परिचित) comparisons e. g.

- The dew doth ev'ry morning fall ;  
And shall the dew out-strip Thy dove ?
- and— Death is still working like a mole,  
And digs my grave at each remove ;
- and— If still the sunne should hide his face,  
Thy house would but a dungeon prove.
- and— If, as a flowre doth spread and die,  
Thou wouldst extend me to some good,  
Before I were by frost's extremitie  
Nipt in the bud ;
- and— Man is no starre, but a quick coal  
Of mortall fire :  
Who blows it not, nor doth controll  
A faint desire,  
Lets his own ashes choke his soul.

Mysticism consists in a constant search for the Eternal (अनन्त शक्ति). A mystic sees vision of the Eternal or the infinite in everything. William Blake saw the vision of the Eternal in even the commonplace things. To him every spot was holy ground—angels sheltered the birds from harm, and divine spark burnt even in the breasts of savage animals. We find a similar wistful (आकांक्षापूर्ण) aspiration (आकांक्षा) for the beyond (दूर) in the mystic poems of W. B. Yeats. Herbert's poems do not suffer from the burden of mystic symbolism (रहस्यपूर्ण संकेतवाद). They are simple devotional poems with a burning faith in God and morality. Hence, Herbert looked upon devotion



and piety (पवित्रता) from the angle of a view of a moralist (अपेक्षक) rather than from that of a mystic.

**Q. 3.** *Compare Wordsworth and Shelley as poets.*

**Ans.** Wordsworth and Shelley both are romantic poets and there are many similarities between them. But the area of differences is greater than the area of similarities. The breakdown from the 18th century conventions (रूढ़ि), the revolt against the conventionality (रूढ़िवाद) of form and matter of the Augustan period, a deep and abiding passion for Man and Nature, a high imaginative faculty coupled with deep sensibility (संवेदना)—these are the points of kinship (एकता) in which they tread a common ground. But in other respects Wordsworth and Shelley were widely different. While Wordsworth was rooted in the present, Shelley always looked to the future. Wordsworth shed a new gleam to the genuine commonplaces—common objects, scenes and incidents—by his wonderful imaginative faculty. Shelley etherealised (आकाशीय या स्वर्गिक बनाना) everything. Wordsworth lingers in cool meditative contemplation of all that he hears and sees. But Shelley is too impetuous (व्यग्र) to wait, and sweeps on with the speed of the West Wind. To Wordsworth the sad, sombre and peaceful aspect of Nature appeals most. Shelley, on the other hand, loves to depict the changeful aspect of Nature. He enjoys and describes better than any other English poet the changing scenes of the storms, the clouds and the sky. He does this with the greatest care and with vivid imagery as in *Ode to the West Wind*. Wordsworth's idealism merges in his simple humanism (मानव-प्रेम), but Shelley's ideal world is a dream-world—elusive (संविध्यवाणी) of grasp and difficult of attainment. While Wordsworth is a prophet of Nature, Shelley is essentially a social and political reformer. Wordsworth intellectualises (बौद्धिक रूप देना) Nature and finds an inner significance (अर्थ) in the objects of Nature; Shelley, on the other



hand, looks upon the entire universe from the standpoint of Love. Love plays a negligible part in the poetry of Wordsworth. It is found in a very subdued and chastened form in his Lucy poems and his poems about his wife. But the spirit of Love permeates (व्याप्त होना) all poetic outbursts of Shelley. To Shelley the living spirit which pervaded (व्याप्त होना) the universe was not 'thought' as Wordsworth held, but Love operating into Beauty. Yet, the call of the sex had no response in Shelley. Love in the concrete did not inspire him. He readily passed from the personal to the universal, from Love in the concrete to Love as an abstract ideal. Shelley's poetry bears the impress of his eager, spiritual nature and also of his vexed peaceless life. He gives expression to a keen exquisite sense of want—"The desire of the moth for the star, of the night for the morrow." Wordsworth, too, gives way to a pensive (उदास) melancholy (विषाद) in his love poems viz. *Lucy Gray*, *Three Years She Grew* etc. Apart from this in Wordsworth we find that he was an inconsistent poet. Wordsworth himself did not realise his own limitations. Shelley also had his own limitations. Both these poets lacked in humour. While Wordsworth was too much restricted, Shelley was tedious in his narratives. Shelley possessed dramatic sensibility while Wordsworth had a scanty (अल्प) dramatic power. Shelley was a master in lyrical quality. Wordsworth, excepting in few of his poems, showed a glaring deficiency in the purely lyrical gift. He could not leap into the ether like Shelley. It is of course undeniable that in his sonnets the lyrical mood burns clear and strong.

A critical examination of Wordsworth's poems and those of Shelley clearly shows the difference between the idealism of the two. Shelley recognised no less than Wordsworth that everything in nature is alive. But while Wordsworth based his poetry on his observations of nature transfiguring. (बदलना)



actual scenes with slight touches of idealisation (आदर्श रूप देना). Shelley made his poetry by imagination more than he saw, not only seeing objects in their reality but allowing himself to be carried away by successive images suggested by these objects to his inward eye. A study of Wordsworth's *Daffodils* and Shelley's *Ode to the West Wind* will amply illustrate this point.

Shelley's style also differs essentially from Wordsworth's. Wordsworth's poem have a simple and austere (कठोर) grandeur. Shelley never thought except in images. The main characteristics of his poetry are use of the abstract to illustrate the concrete, fairy-like scenery and rich beauty of melody and images. While Wordsworth could paint a happy landscape and skyscape (आकाश का दृश्य) like the rainbow, the daffodils etc. Shelley could paint only dim, vague, fairy landscapes bathed in moonlight. The cumulative (सामूहिक) effect of Wordsworth's verse is cool, soothing and tranquillising (शान्ति प्रदान करने वाला) whereas that of Shelley is one of wild, speculative (मनगदन्त) unrest.

Q. 4. Compare Wordsworth and Coleridge as poets with special reference to the poems prescribed for you.

Ans. Coleridge and Wordsworth were friends. There was much in common between them in the earlier years of the poetic career. In 1798 together they brought out *Lyrical Ballads* which started a new era in English poetry and launched for the first time Romanticism in English poetry. There were many points of striking resemblance between them as well as many points of divergence (मतभेद). Both were guided by the same philosophy. Both passed from a revolutionary temper to conservatism (रूढ़िवाद), and from a kind of poetic pantheism (प्रकृति-पूजा) to religious orthodoxy. In poetry also they believed at first that they could bear company, but they soon perceived that they must take separate paths. They

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partitioned the field of poetry between them just on the eve of the publication of *Lyrical Ballads*. Coleridge directed his endeavour (यत्न) to persons and characters supernatural or at least romantic, and transferred to them a human interest and a semblance (सादृश्य) of truth which induced suspension (अवरोध) of disbelief for the present. Wordsworth, on the other hand, directed his energies towards giving the charm of novelty to things of common life, and to excite a feeling analogous (समान) to the supernatural (अलौकिकता) by focussing our attention to the loveliness and the wonders of the world before us. *The Ancient Mariner*, *Kubla Khan* and *Christabel* are the three poems in which Coleridge gives the supernatural an appearance of reality, and where the line of demarcation (हृदयन्दी) between the real and the supernatural melts away completely. Coleridge's Nature poetry has a subtlety (सूक्ष्मता) and delicacy (सुदृढता) rarely found in Wordsworth, yet Coleridge had learnt from Wordsworth the knack (मुक्ति) of idealising the commonplace and to set store on the educative value of Nature. The supreme strength of Coleridge lay in his marvellous dream faculty whereas that of Wordsworth lay in projecting a new gleam on things of ordinary life by his imaginative faculty.

Coleridge is unrivalled (अतुलनीय) in the telling of a simple tale in verse. By slight deft (कुशल) touches he creates a picture, the details of which are quickly filled in by a responsive (संवेदनशील) imagination. We find this element in some measure in Wordsworth also. Wordsworth, too, exercises a wonderful restraint (संयम) in his poems. He, too, gives the barest outlines of a feeling and leaves the stirred reader brooding over the rest: Cf.

But she is in her grave, and O !  
The difference to me,



Or, I listened motionless and still  
 And as I mounted up the hill  
 The music in my heart I bore  
 Long after it was heard no more.

The poems of Wordsworth and Coleridge prescribed for us are so few in number that it is impossible to compare and contrast the two poets on the basis of those poems. The poems *A Slumber did my Spirit seal* and *Daffodils* give us a peep into some essential characteristics of Wordsworth's poetry. In *Daffodils* we can trace Wordsworth's wonderful capacity of throwing a romantic gleam over the most commonplace thing of everyday life, his keen delight in communion with Nature, the dignity and simplicity of his style and the sublimity of his thought. *A Slumber did my Spirit seal* exhibits his wonderful restraint, coupled with depth of passion, dignity of style and compactness (ढोसपन) of form.

The only poem of Samuel Taylor Coleridge prescribed for us is *Kubla Khan*. The landscape that he paints in this poem is interwoven (तु'थी) with feelings. It is quite in keeping with Coleridge's view of Nature. According to him Nature furnishes only the raw material of sensation (संवेदना) on which the mind imposes its own forms of thought. It is in sad contrast with Wordsworth's view of Nature, who thought Nature as having a conscious life of his own, as one who was animated (अनुप्राणित) by a soul.

Q. 5. Compare Shelley and Keats as poets with special reference to the poems prescribed for you.

Ans. Keats and Shelley both belong to the Romantic School, and hence, they have many things in common between them. They are both lovers of beauty and worshippers of Humanism (मानव-प्रेम) and Naturalism (प्रकृति-प्रेम). But there is a great difference in the approach of the two. Shelley is essentially a reformer. He is by nature an idealist. His



eyes are always centered on the future. He does not feel at home in this imperfect (अपूर्ण) world. His heart weeps at the sad fate of the pestilence-stricken (रोग-जर्जर) multitude (जनसमुदाय). He curses society and religion and the chains that fetter (बाँधना) the free spirit of man. At times he gives expression to a deep sense of melancholy, and exclaims—"I fall upon the thorns of life ! I bleed !" and the next moment he breathes robust optimism (आशावाद) and says—"If winter comes can spring be far behind." In fact, he is a prophet (द्रष्टा) of humanity and sees the prophetic vision (दिक्दर्शन) of a new world, free from all shackles (बंधन)—social, religious, political or of any other variety. The tone of his poetry is not that of a voluptuous (विलासपूर्ण) sensuality (कामुकता) but of a keen aspiration in which mystical desire with its anguished (शोकातुर) pangs (पीड़ा) and spiritual raptures (हृषी) transcends (ऊपर उठना) the joys and sufferings of ordinary mankind. His impatience for a new world of his dream finds full expression in the following lines of *Ode to the West Wind*.

Be thou, spirit fierce

My spirit ! Be thou me, impetuous one

Drive my dead thoughts over the universe

Like withered leaves to quicken a new birth !

Keats' approach to life is purely aesthetic (सौन्दर्यपूर्ण). He is the high-priest of Beauty. His poetic vision grasps external beauty of things in all their details, in all their manifestations (रूप). His quest for beauty leads him to dig into the mines of the distant past, and to become impregnated (पूरित करना) with Hellenism and Mediaevalism (मध्ययुगवाद). He is pre-eminently a man of sensations with whom the very activities of intelligence bring into play concrete notions, images, and qualities. His art is full of passion, but the object of his passion is not the "intellectual beauty" of Shelley, but that which reveals itself to the enchantment (आकर्षण) of the senses. Shelley's



idealism is continually coloured by his revolutionary ardour. Keats' idealism reflects nothing of the life of his day. He takes from Mediaevalism and Hellenism i.e. the Greek culture materials for fashioning his sequestered (एकांत) land of beauty, and what he finds there he uses for the sensuous (इन्द्रियजन्य) delight and not for ethical (सदाचार सम्बन्धी) inspiration. While Shelley intellectualises (बौद्धिक रूप देना) Nature, Keats is content to express her through the senses. The colour, the touch, the scent, the pulsating music—these are the things that stir him to his depths. The following lines of his *Ode to Autumn* fully bring out this element of Keats' poetry.

While barred clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue ;  
Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft.

In Shelley's poems there is always a touch of elfin (परी सम्बन्धी) magic. He sings of human passions, but as one almost aloof from them. He is no doubt moved by the dynamic (गतिशील) influence of love, but love to him is merely an exquisite abstraction (निराकार भाव). The only touch of reality comes from the scenic setting. He is capable of stirring up our feelings no doubt, but then his cosmic (जगत्-सम्बन्धी) panorama (दृश्य) rolling in a fine frenzy (उन्माद) from heaven to earth and from earth to heaven lifts us off our feet into an ethereal (आकाशीय, स्वर्गिक) world. Cf.

I sang of the dancing stars,  
I sang of the daedal Earth,  
And of Heaven—and the giant wars,  
And Love, and Death and Birth,  
And then I changed my pipings,  
Singing how down the vale of Maenalus  
I pursued a maiden and clasp'd a reed.

Gods and men, we are all eluded thus !

It breaks in our bosom and then we bleed :

Keats on the other hand is deeply intimate with us as he sings of our common joys and sorrows. Keats also feels weary of this world,

And the weariness, the fever and the fret

Here, where men sit and hear each other groan  
but he does not fashion a new world like Shelley. Instead, he creates an enchanted (जादू का) realm of his own, and escapes to his sequestered (एकान्त) land of beauty. His is the poetry of escapism (पलायनवाद).

In the technique of versification also Keats and Shelley differ widely. Shelley is by temperament impetuous (वेचैन) and hectic (रोग-पीड़ित) and his verses also move with the speed of a tempest. Keats' verses on the other hand have a slow lingering movement like the march of one burdened with treasures. While Shelley's imagination soars high embracing the entire cosmic (जगत्-सम्बन्धी) world, Keats always remains earthly. Keats' poems are full of ornamental decorations and richly suggestive words. Shelley is rich in images but his images are also mostly drawn from the elements, and the pictures are often vague and indistinct as if covered with mist.

Shelley is master of lyricism. His lyrical rapture is unique. He remains the greatest lyric poet of English poetry. In all English poetry there is no utterance so spontaneous as Shelley's; nowhere does the thought flow with such irresistible melody. He achieved an ease and flexibility (लचीलापन) of rhythm that is quite astonishing, in every form of verse he used. But while Shelley dominated in music, Keats reigned supreme in wealth of details. His each syllable is charged with associations and echoes, and his poetry has the most compelling enchantment (जादू, आकर्षण) for lovers of pure beauty.

Q. 6. *Compare Byron and Shelley as poets.*



Ans. Byron's poetical work is characterised by slovenliness (दीलापन) of diction, cheap rhetoric (अलंकार), gross errors of taste, theatricality and lack of self-control. But at the same time it displays splendid flashes of beauty and insight. He was a sound critic and an excellent observer of men and manners in spite of his tendency to exaggerate things. At the experimental stage his poetic style is commonplace but his intellectual power rises above his faulty expression.

Shelley is infinitely superior to Byron, both in the powers of imagination and the happy gifts of art. His vision moves on a higher plane to which Byron with all his force and vigour can never attain. While there is an elfin (परियों का) magic in Shelley's poetic effusions (प्रवाह), Byron is too worldly to soar to even ordinary heights. While Shelley's poetic visions are inspired by his deep and intense love for humanity, Byron has a hatred for mankind. His great motive impulse is pride. His intellect and outlook is essentially worldly and matter-of-fact. In love of Nature Byron is at one with all the romantic poets. He describes the majestic scenes of the mountains, the cataracts (जल-प्रपात) and the lakes; he even holds communion with Nature. But he does so merely to escape from Man, as the hum of cities is a torture to him. In his conception or expression of Nature there is no sense of wonder and delight in the glories of Nature. Nature in Byron's eyes is a wonderful background for the expression of human activities. To Shelley Nature is a living power which manifests (प्रकट करना) itself in Love and Beauty. Byron, however, never seeks to discover any hidden meaning in Nature. To Shelley Love is an universal force with dynamic (गतिशील) power to affect the destiny of mankind. To Byron love is an engrossing (उलझाने वाला) passion of life—a passionate yearning (आकांक्षा) for the human form and flesh. It has not that spirit of worshipful devotion which characterised Shelley's attitude towards the object of



love. Cf.

So, we'll go no more a-roving  
 So late into the night,  
 Though the heart still be as loving,  
 And the moon be still as bright.  
 Though the night was made for loving,  
 And the day returns too soon,  
 Yet we'll go no more a-roving  
 By the light of the moon.

Byron often degenerates into vulgarity, licentiousness (कायुक्तता) and obscenity (अश्लीलता) in his adoration of love.

While Keats turned his eyes to the past, and Shelley to the future, to Byron it was the present which really mattered and gripped his imagination. His ardent fancy dallied (रंगरलियाँ मनाना) with the past on occasions, but he was most at home with the England of his day, Europe of his day, its social hypocrisies (पाखंड), its literary conventions (रूढ़ि) and affectations. It is evident in his satirical poems specially *Don Juan* and *The Vision of Judgment*. Shelley, on the other hand, lacked affinity (संपर्क) with reality. He was stirred more easily by an idea than a person.

In the poetry of both Byron and Shelley there is a strong melancholic (विषादपूर्ण) note. But Byron's melancholy is born of personal bitterness and frustration (निराशा). Shelley's melancholy is universal. It is coloured by his conviction of a woeful lack of balance, order and freedom in all walks of life. Byron, too, was a great lover of freedom, and it was his passion for political freedom that inspired him to write *The Prisoner of Chillon*, but Shelley's passion for freedom was not confined to political freedom alone. He fretted (रोष प्रकट करना) against all shackles (बंधन) that stood in the way of the free development of man.



Both Byron and Shelley are remarkable in their own way for their lyric qualities. While Shelley reigns supreme in the field of music and melody in the whole range of English literature, Byron's lyric capacity was spasmodic (कमी-कमी होने वाला). He has left us a few songs which range high even in an age which was great in lyric power and melody. But very often the beauty with which his lyrics open is not sustained (कायम रखना). The passion grows turbid (गंदला) and the thought passes from pure vision to bombastic (आडम्बरपूर्ण) commonplace (सामान्यता). Shelley's lyrics have a sustained (टिकाऊ) ecstasy and rapture. But the ecstasy that quickens his greatest songs is not joy but the ecstasy of sorrow and longing. His song is sweetest when, like the nightingale, he bares his breast against a thorn and pours forth woes and aspirations.

**Q. 7. Write a note on Keats as poet.**

Keats is by far the best romantic poet in English literature. He was the last of the great romantics to be born and the first to die. His early death was the greatest loss to English Poetry in general. During the small span (अवधि) of his life he had written "Lamies", "Isabella", "The Eve of St. Agnes", "The Eve of St. Mark", and "Hyperion". Besides these he wrote four of the finest Sonnets and five of the greatest Odes in English language. All his masterpieces were written in twenty months. He was the first poet to have discovered the real charm of poetry. His attitude towards poetry is recorded in his famous letters. To him poetry was an art and he believed in poetry for poetry's sake. In this respect he differs from the other romantic poets to whom poetry was a means to an end. Keats wrote, "I think poetry should surprise by a fine excess, and not by singularity..... The rise, the progress, the setting of imagery should, like the sun, come natural to him, shine over him and set soberly



although in magnificence, leaving him in the luxury of twilight".

His poems are narrative-descriptive, poems in which the narrative and dramatic elements are overflowed with description and imagery. Keats was influenced by the sensuousness of Leigh Hunt. It was for the same reason that he was drawn towards Spensorian Poetry. But in Keats we find a greater wealth of sensuousness than in the two poets mentioned above. He possessed a special quality of sense perception in which he surpassed both Wordsworth and Shelley. It will be wrong to brand him as merely a sensuous poet. As a matter of fact his senses were the servants, not the masters, of his imagination.

Poetry to him was an art rather than a medium for prophecy. This accounts for his difference with either Wordsworth or Shelley. He freely borrowed the language of Chaucer, Spenser, Shakespeare, Chapman and even Thomson. He was not confined to the language of the age. He was one of the Shapers of our poetic diction.

Keats is famous for many shorter poems of supreme beauty. The great Odes—"To a Nightingale", "On a Grecian Urn", "To Autumn"—all these are gems in English poetic literature. As a writer of Sonnets he may be placed alongside the greatest English poets.

His choice of subjects differs from that of the other romantic poets. His love of nature is intense. There is no mysticism behind his perception of nature. He is also not satirical as Byron. Nor is he prophetic like Shelley. He was the poet of legend, myth and romance. He was influenced by Hellenism i.e. the spirit of Greece. He had a keen eye for beauty and in "Hyperion" we find his most mature exposition of his belief in the supreme power of beauty.



He has his own style. His early poems are melodic, decorative, full of colour and sense-imagery.

**Q. 8.** *Write a note on Shelley as a lyric poet.*

**Ans.** In the field of music and melody Shelley reigns supreme in the whole of English poetry. He is the greatest lyric poet of the English language. The spontaneity (स्वतःस्फुरण), the splendid abandonment (आत्मसमर्पण), the musical rush of the lines—these things make us his willing captives. In fact, Shelley exhaled (साँस छोड़ना) verse as a flower exhales fragrance (सुगंध) and just as the fragrance of a blossom varies in quality and power so did Shelley's verse vary in poetic merit. But in any case there was no effort about his versification. He made the hard English language a thing of fire and air. The beauty of the visible world struck his prismatic (इन्द्रधनुष-जैसा) imagination and was dissolved into rainbow colours. The very personality of the singer melted into his song until he ceased to be a man and became a voice, a lyric incarnate (अवतार). Shelley's verse in spite of its visionary quality and aloofness has no vagueness. Its logical development of idea blends (मिल जाना) perfectly with the exquisite music making it a king of thought and beauty all compact (ढोस).

In the case of most of the English lyric poets the call of the sex has evoked (बुलाना) their finest songs, but this is not the case with Shelley. It is somewhat strange that a poet to whom human love is the vital inspiration of his art should be so elusive (भाग जाने वाला) in his love lyrics. But Shelley was too abstract and too universal to dally (मग्न होना) in love of the human form and flesh. Hence, his lyrics are inspired by the greater love of humanity—liberty—for the down-trodden (दलित वर्ग), hope for the oppressed and peace for the storm-tossed. His greatest lyrics, *The Cloud*, *Ode to the West Wind*, *Ode to a Skylark*, all breathe this spirit. There are two dominant notes

in all his lyric effusions ( प्रवाह )—(1) passion for liberty and freedom; and (2) a longing for a new world, a new social order. This longing sometimes gives way to doubt and dejection and, at others, to a faith in the bright future of humanity e. g., "If winter comes, can spring be far behind." The undertone ( प्रच्छन्न स्वर ) of sadness—a spirit of melancholy is, however, always present in all his poems. Cf.

Gods and men, we are all deluded thus !

It breaks in our bosom and then we bleed :

and— We look before and after, and pine for what is not :

Our sincerest laughter with some pain is

fraught :

Our sweetest songs are those that tell of

saddest thought.

Shelley's lyrics have a unity of thought and feeling, although, at times, there is a good deal of ornament which overweighs ( बोझिल बनाना ) the poem. They have got a variety of music. No reader with a trained ear can fail to be struck by the musical changes in his lyrics. While the different poems have different melodies, there is a variety of music even in one single poem, exquisitely adapted ( लायक बनाना ) to the varied changes of the one theme dominating the poem. The rhythm vibrates with the vibration of the emotion and this is the chief loveliness of Shelley's lyrics.

Shelley has won his greatest popularity in his nature-lyrics. *Ode to a Skylark*, *Ode to the West Wind*, etc., are his immortal works. The most ethereal ( आकाशीय ) of poets, Shelley loves to write of the heavens, of light in all its forms, of the flowers. Poets usually illustrate the spiritual by the material, but Shelley makes Nature ghostly. It is a spirit that he seeks behind the cloud and the rain. Cf.

In the golden lightening

Of the sunken sun



O'er which clouds are brightening,  
 Thou dost float and run  
 Like an unbodied joy  
 Whose race is just begun.

Q. 9. *Write a note on the treatment of Nature in the poems prescribed for you.*

Ans. Nature is very much intimate with man. It exerts influence upon Man in various ways. No one can get rid of this influence. Nature offers its bounties to man in the form of glorious sun-shine, radiant moon-light, soft cooling breeze, luminous rain-bow, and sparkling rain. Its murmuring brooks, swift-flowing streams, roaring waves, rustling breeze, chattering gardens and whispering gales regale (प्रसन्न करना) Man. The multi-coloured hue of the resplendent (चमकीला) sky, the beautiful array of colours in the gardens, the soothing green of its lawns, meadows and fields, and the beautiful scenery of its mountains, cataracts (जलप्रपात), hills, lakes etc. enthrall (बन्दी बनाना) our eyes; the sweet fragrance of flowers fills our nose. But Nature is not always beautiful (दयालु). It is, at times, wild, devastating (विनाशकारी) and inexorable (कठोर). Its scorching sunshine, storm, cyclone, flood, hailstorm, earthquake, volcanic eruptions (विस्फोट) and fire bring utter devastation and ruin upon man. Man reacts differently to these different moods of Nature. Poets, who are men of heightened imagination and sharpened sensibility (संवेदनशीलता), grasp the various beauties of sights and sounds of Nature and often add a new beauty to them by the magic touch of their imagination. Some poets, on the other hand, depict Nature faithfully describing it in all realistic details without adding much from their own imagination. This is the difference in the treatment of Nature by Classic poets and Romantic poets. In recent years the development of the scientific spirit has given rise to a tendency to analyse Nature and to see Nature as a



neutral force. Scientific rationalism (बुद्धिवाद) and other factors have gone far to lessen the sense of any proximity (निकटता) of contact between man and the spiritual world through physical phenomena (गोचर द्रव्य).

Nature moulds the character and destiny of Man by its climatic effect and spiritual influence. This realisation also makes different reaction on different poets. Some poets see the vision of a spirit animating (अनुप्राणित करना) all objects of Nature. This spirit may be of 'transcendental (सर्वोपरि) thought' as in the case of Wordsworth, or of 'universal love' as in the case of Shelley. But the generality of poets do not concern themselves with imparting (विदित करना) any significance or philosophy in Nature. They are content with describing the beauties of Nature in their concrete form. Keats is the most outstanding poet of this creed whose only object was to arrest the varied beauties of Nature in flowing music.

Among the poems prescribed for us Wordsworth's *Daffodils* and Shelley's *Hymn of Pan*, deal with Nature.

In *Daffodils* Wordsworth exhibits how he can add the lustre of a new beauty to a commonplace object by the wonderful gleam of his imaginative faculty. It also exhibits his rapturous delight in Nature—a host of golden daffodils fluttering and dancing in the breeze, stretching in never-ending line along the margin of a bay. He says,

I gazed—and gazed—but little thought  
What wealth the show to me had brought :

In *Hymn of Pan* Shelley sings of the enchantment of music—its note of joy as well as melancholy reflecting the pleasure and pain of the human heart. All the primal (प्राचीन) passions of the human heart—love, hatred, envy, jealousy, hope, dejection, rapture (आनन्द) and pathos (विरुणा) find expression in this short lyric of flowing rhythm and sonorous (सुरीला) music.



Shelley's growing realisation of the futility (व्यर्थता) of his idealistic dream is reflected well in the closing lines :

Gods and men, we are all deluded thus !

It breaks in our bosom and then we bleed :

The poem depicts fully a change-over from the primitive (प्राचीन) ideal state of bliss and radiating joy to one of despondency and sorrow.

**Q. 10.** Write a note on the treatment of love in the poems prescribed for you.

**Ans.** Love is the most dominating passion of human life. Of all kinds of love, love between the opposite sex has been the greatest bliss of mankind. It has evoked (आवाहन करना) the finest emotion of the poets, the singers and the artists in all ages and in all climes. It is one of the primitive (प्राचीन) and most powerful instincts of the human heart. It is as old as Adam and Eve and will continue to operate in human life as long as man and woman exists on earth, because it serves Nature's purpose of the continuation of the human race. It is, therefore, quite natural that love should occupy the minds of the poets to a much greater extent than any other passion.

In the history of English poetry the Elizabethan period has been most renowned for the turning out of love poems. It was a glorious period for love-lyrics and sonnets in which the moods of the lover and the beloved have been analysed most minutely. After the Elizabethan period the Caroline poets had also turned their attention to love-poems, of whom, John Donne is notable for the subtlety (सूक्ष्मता) of his amorous (प्रेम-सम्बन्धी) poems. Then there was a long gap for about 150 years after which love-poems again rose into prominence in the Romantic and the Victorian period. The modern period is also not deficient in love poems, but in the modern period the method of presentation of love has undergone a great change.



In the poems, prescribed for us, there are very few poems which have a bearing on love. In *The Sick Rose* William Blake speaks of the baneful (बाधक) effect of carnal (कामुक) love. Pure love is a heavenly bliss which ennoble, rather than corrupts, the object of love. It is the "dark, secret love" which violates the "crimson bed of joy" and eats into the vitals of the beloved. Through the symbol of the "sick rose" and "the invisible worm" the poet brings out the sinister (कुटिल) aspect of earthly love. In William Wordsworth's *A Slumber did my Spirit seal* we find the finest example of the expression of love in a most restrained language, which is at the same time charged with deep feeling and intense passion. In the heat of love the poet was so oblivious (विस्मृत) of everything gross and earthly that he had almost spiritualised his beloved. She seemed to him a thing that could not feel the touch of earthly years. But when she, too, went the way of all mortals the poet was aroused from his stupor (मूर्च्छा). His senses were so much stunned (मूर्च्छित) that he could simply note the conversion of his beloved in an inanimate (निर्जीव) object. Here, the feelings of sorrow and pathos flow in an undercurrent and are not visible in the surface, but at the same time the current is unmistakable. The poem has an austerity (संयम) and grandeur rising to sublime heights.

In *Hymn of Pan* Shelley sings of the frustration (नैराश्य) of love both in the lives of Gods and men. There is a melancholic (विषादपूर्ण) strain in all poems of Shelley born of his vain longing for a vague ideal. The same melancholic note is noticeable in this poem also. The Greek God, Pan, loved an Arcadian maid, Syrinx by name, who hated him because of his half-goat and half-human figure. Once when he chased her she prayed to the nymphs for her rescue, and was converted into a reed, with the result that instead of embracing a lovely woman he had to clasp only a reed. This sad end of love



changed the very tone of Pan's music from enchanting melody to one of melancholic lament. The poem is remarkable for its exquisite lyricism. Though, Shelley always intellectualised love and was unable to dwell on love in the concrete, we find in this poem the pathetic notes of real love.

In *A Broken Appointment* Hardy describes his love-sickness. In the first verse his girl let him down and forgot to keep her date with him; in the second, he is sure she did not love him after all. There is charm in this poem. The two points in philology (भाषा-विज्ञान) are very attractive. In the first verse the high compassion which can overcome any reluctance; in the second that a good deed adds to the store of all other good deeds that may not actually be divine, but are near it—*divine in all but name*.

Q. 11. Write a note on the characteristics of modern poetry.

Ans. Although the reign of Queen Victoria ended in 1901, in English literature the Victorian era is said to have closed by 1880 and a new era is said to have begun near about this period. The last two decades of the century saw a ferment (उदाल) of new ideas, gave birth to a fresh set of forces in literary life and witnessed a reaction against many of the old Victorian ideals. The change was all-embracing (सर्वव्यापी). In the field of social ideology the old emphasis on the importance of the individual gave way to greater emphasis on collectivism (समुदायवाद) and socialism. The appeal to sympathise with the poor gave way to an appeal for the abolition of class distinction. The highly industrialised economy sprang up new problems, such as, transfer of the population from the villages to towns and cities, the growth of dirty, slum areas in industrial towns, the rise to importance of a new working class, the change in the manner of living and outlook of life, the growth of a new capitalist class and concentration (जमा होना) of wealth in the hands of a few, the monopolisation (एकाधिकार करना) of economic



and political power by the capitalist class, the growth of colonialism due to the necessity of dumping manufactured goods in the colonies, the development of imperialism with its inherent (अन्तर्बर्ती) evils of war psychosis (युद्ध की मानसिक स्थिति) and militaristic (सामरिक) poison. The period of 1914 to 20 which saw the First World War and the use of catastrophic (विध्वंसकारी) weapons of destruction unleashed (बांध तोड़ना) by new scientific inventions gave a rude shock to the sensibilities (चेतना) of conscious people although of the Georgian stock are Edmund Blunden, H. E. Palmer and Robert Graves. Other notable personages in the field of poetry at present are T. S. Eliot, Edward Thomas, W. H. Auden etc. Modern literature begins with the Boer War (1899—1902). During this time there occurred a sweeping social reform and unprecedented progress. The Education Act of 1870 began to make itself felt in the pre-war years. Literacy grew and its effect on literature was profound. A large market for all types of fictions and classics was opened. Literacy was joined by the spirit of national conscience resulting from the evils of the Industrial Revolution. Novel became the dominant literary form during this period. Drama also was revived. Poetry was reoriented. In all these three forms experiments were made to evolve newer techniques.

Several younger poets have adopted the 'imagism' developed in America and France. This consists in the pursuit of spontaneity (अन्तःप्रकृति) in the effort to capture sensations and images in advance of the process of considered reflection (चिन्तित). The imagist shuns abstract terms and logical constructions. He is content simply to suggest.

Plain simplicity, delicate refinement, realism, symbolism, impressionism continue to be developed side by side. Many writers have shown that they possess great powers of various kinds. Some have attempted reforms in versification that are bold almost to rashness. But there is no central personality.



no clear dominating tendency. It is hard to predict (सविष्य-कथन करना) what the next development of English poetry will be, although its vitality is as great as ever. Hardy may be called the first modern Poet. His love poems are unique in English literature. But Yeats is a greater and a better poet than Hardy. He was conscience of the spiritual barrenness of his age. He believed that the remedy of the emptiness lay in a return to the simplicity of the past. He was one of the most difficult of modern poets.

Robert Bridges is another modern poet whose poems were based on love and nature handled with flawless taste and technique. Among the other poets in modern poetry the names of Masfield, Walter de-la-mare and Housman are important.

**Q. 12.** *Compare Thomas Hardy and W. B. Yeats as poets.*

**Ans.** Both Thomas Hardy and W. B. Yeats were contemporary poets, although Thomas Hardy was born 25 years earlier than W. B. Yeats. Hardy was born in 1840 and died in 1928, whereas W. B. Yeats was born in 1865 and died in 1939. Though Hardy had started his literary activity with poetry, he turned his attention to novels and devoted the major part of his life to the writing of novels. It was the unfavourable reaction to some of his novels, which had shocked the conventional ethics (सदाचार को भावना) of the people of his age, that led Hardy to turn his attention to poetry again. Hardy brought out his *Wessex Poems* in 1902 in which he depicts the common humanity of the Wassex village with its rustic humour and pathos and its rustic clumsiness and uncouthness (विचित्रता). There Hardy is thoroughly conversant with peasant life and is one of the greatest exponent (व्याख्याता) of rural life in English literature. In the *Wessex Poems* he also exhibits his intense love and passion for the heaths and pastures of Wessex. W. B. Yeats, on the other hand, is a great lover of Irish folk-lore and



legends and Irish mythology. His name is prominently associated with Celtic Revival. Just as Hardy had turned a rebel from novels to poetry so Yeats, too, had devoted a large part of his energies to the writing of dramas, but when his dramas did not evoke (आवाहन करना) a response (उत्तर) in the heart of the audience he, too, turned a rebel and decided to quit the stage, and turned his attention again to poetry.

Thomas Hardy was deeply moved by the cruelty and suffering of the people—nay, even of the animal world—and the utter helplessness of these victims of cruelty and suffering. His imaginative apprehension (पकड़, बुद्धि) of the kinship (सम्बन्ध) of man to the lower animals is contribution (देन) to the growth of human sensibility (सादृकता). His realisation of the hopelessness of the struggle against the unconscious (अवचेतन) power controlling the destiny of men invests him with a tragic view of the entire universe, which he depicts with great force and vigour in his novels as well as poems. He felt that life was not happy and that happiness was but an episode in the general drama of pain. He lays stress not on the magnitude of man's suffering, but on his power of endurance. He is a tragic poet, and his characters are also perfectly tragic. Hardy gave, for the first time, imaginative expression to that kind of consciousness (चेतना) which had been produced by the scientific discoveries of the 19th century. In his collection of poems Hardy treats nearly all the significant aspects of modern crisis—the relationship between the sexes, the relationship between man and the animals, imperialism, war, social and religious problems etc. Hardy is, however, by no means, always tragic or ironic poet. He is also capable of unexpected lightness and delicacy and enjoyment of simple beauty and charm specially of womanhood, of landscape and of weather. His poems have a grace and charm combined with the solidity and realism derived from the folk culture which Hardy had absorbed in



his youth. They do not possess the abstract and dream-like quiet which we find in the poetry of W. B. Yeats.

Yeats' early poetry was strongly influenced by Morris and the Pre-Raphaelites but it had an over-wordliness derived from the Celtic legend and the folk-culture of the Irish peasants. Later on Yeats became more and more intellectual, and his poems were tinged more and more with symbolism and mysticism. While Hardy's treatment of Nature was suffused with deep and abiding love for the earth, Yeats' nature poems provided the English middle class an escape from the ugliness and vulgarity of industrial civilisation into the mists of an imaginary Celtic twilight. While his earlier lyrics were always vague and remote the publication of *The Greek Helmet*, in 1910, was a turning point in his poetic career. There is no trace of romantic decoration, mythology and vague dreamy music of his earlier works in these poems. Instead there is terse, unadorned language and rhythm of almost Wordsworthian simplicity. In *The Responsibilities* which was published in 1914 Yeats widened the scope of his subject-matter to include ironic commentary on contemporary affairs.

Q. 13. What is an Ode ? Show your acquaintance with the Odes prescribed in your course.

Ans. The ode is a lyric poem of Greek origin. Pindar of Greece was the first to invent this form of poetry. The structure (बनावट) of the Pindaric ode was somewhat complex (जटिल). It consisted of three parts—the *strophe*, the *anti-strophe* and the *epode*. Originally, odes were sung by people dancing round the sacrificial fire. The *strophe* was sung while the dancers danced from the right to the left, the *anti-strophe*, while the dancers returned back from the left to the right, and the *epode* while the dancers stood still. Later on, the ode was imitated by two Italian poets, Horace and Catullus. The form they adopted (ग्रहण किया) differed from the Pindaric ode. They were



simpler in form consisting of short stanzas, similar in length and arrangement. They are popularly known as Horatian odes. The English writers have adopted, more generally, the Horatian form rather than the Pindaric.

The ode is a rhymed lyric. It is dignified in subject, feeling and style. Both the subject and the manner of presentation are complex (जटिल), elaborate (विस्तृत) and highly exalted (उन्नत). It is always written in the form of an address (निवेदन, प्रार्थना). Sometimes, the opening lines contain an apostrophe (सम्बोधन) or appeal. Shelley begins his *Ode to the West Wind* with 'O ! wild west wind', Keats begins his *Ode On Grecian Urn* with 'Thou still unravished bride of quietness !' The theme of the ode is sometimes an important public event, sometimes the death of an important personage (व्यक्ति), but there is no hard and fast rule. Often odes dwell on any moving topic or emotion.

The only ode prescribed for us is Keats' *Ode to a Nightingale*. This ode consists of eight stanzas. The poet begins by describing his drowsiness and his being enchanted and uplifted by the song of the nightingale. In II, he seems to wish for a long cooling drink and to be allowed to follow the singer out of the world. In III, he tells the nightingale he would forget the troubles of this world. In IV, he wants to fly away with the nightingale. In V, he complains of the darkness round him. In VI, he confesses he has been half in love with the idea of dying ; now it seems wonderful to die while the bird sings a requiem (मृत व्यक्ति की आत्मा की शान्ति के लिए प्रार्थना). In VII, his ideas change. This immortal bird was not for death. Its voice has been heard for centuries. In VIII, the song of the nightingale fades and leaves the poet wondering whether he is awake or asleep.

Q. 14. What is an elegy ? Show your acquaintance with the elegies prescribed in your selections.



Ans. Elegy (शोकगीत) is a poem of lament. The cause of lament may be a war, a political feud (क्लृष्ट), the manners and morals of the time, death or any other matter of general or particular interest. More generally an elegy is associated with death. There is always a haunting (बार-बार आना) sadness about this form of lyric. Originally, elegy concerned itself with some personal bereavement and sorrow and had absolute sincerity of emotion and expression. Gradually it became laboured (विस्तारपूर्वक वर्णन करना) and elaborate in style.

The elegies selected for our study are Wordsworth's *A Slumber did my Spirit seal* and Dryden's *To the Memory of Mr. Oldham*.

In *A Slumber did my Spirit seal* the poet laments the death of an imaginary girl named Lucy. The unique quality of the poem is that the poet does not show an excess of grief like other poets. Instead, he shows a great restraint (संयम) which has no equal in English poetry. The poet loved Lucy with heart and soul. He was so much charmed with her innocent and pure loveliness that he thought her not to be a creature of this earth. He thought Lucy to be an unearthly being whom death and decay, which are the inevitable fate of all earthly beings, shall not touch. But when Lucy died the poet's eyes were opened and he became aware of the realities of life. Although the death of Lucy is a great shock to the poet, yet he does not break down under the grief, but shows an unique restraint. The comparison of the poet's mind with sleepy unconsciousness (चेतनाहीनता) when Lucy was alive suggests in a subtle manner, the enchanting (मोहनी) effect to loveliness of a sweet, pure and innocent girl upon the mind. The geographical fact of earth's daily rotation round its axis has been very skilfully blended (मिश्रित करना) with the

physical (भौतिक) consequences (परिणाम) of death by the poet's sensitive (सूक्ष्मग्राही) imaginative power. There is a melancholy (विषादपूर्ण) strain (स्वर) in the poem quite befitting an elegiac poem. Though the expression of sorrow is short and brief, it touches the very depth of our heart. The feeling is sincere and intense. Such poignant (तीक्ष्ण) feeling could not be expressed by one who had not loved and felt the bitter pangs (पीड़ा) of separation from the object of love. The stately (मन्य) movement of its lines, the dignity of its style, the compactness (ठोसपन) of its form, the sincerity of its love all taken together make this poem one of the best in English literature.

*To the Memory of Mr. Oldham* is an elegy (शोकगीत) written by Dryden in memory of a poet who was junior to him in age and, yet, died earlier. The poem reflects the feeling of esteem (श्रद्धा), honour and love, which the poet entertained (पोषण करना) in his heart for Oldham. Although the poem is an elegy, it lacks in poignancy (तीव्रता) of grief which is the characteristic (विशेष गुण) of elegiac poems. This elegy is not at all like the great elegiac poems of Gray, Tennyson, Shelley and Milton. Dryden's elegy is simple in design. It merely praises qualities of Oldham and defends candidly (अक्रपट रूप से) what is considered to be the only demerit in him, namely, the roughness of his verses. Dryden shows greatness of his heart by his generous (उच्च) recognition of the merit of a junior contemporary (समकालीन) poet. Although Oldham was a promising poet and satirist he had received little recognition in his own days. It was for Dryden to give him the credit that was due to him and there lies Dryden's greatness. In his appreciation of Oldham, the poet, however, makes some over-estimation (हद से ज्यादा मूल्य आंकना) when he calls him "Marcellus of our Tongue". The allusion of Nisus shows





He gives expression to this vision of the evil overriding the good, the corrupt (अष्ट) overpowering the righteous (सत्), in the form of a cankerous (क्षयकारी) worm eating into the vitals of a happy and beautiful rose. By use of contrasts the poet has been very successfully able to produce the desired effect upon the mind of the reader. The *Sick Rose* has a bed of *crimson joy* whereas the invisible *worm* is possessed of a dark secret *love*. Again, the *rose* has been contrasted with the *worm* and the *sickness* of the rose with the *love* of the worm.

Q. 16. *What is a Sonnet? Show your acquaintance with the sonnets prescribed in your selections.*

Ans. The sonnet is one of the most important and popular forms of lyric poetry. Unlike other forms of poetry the size of sonnet is rigidly fixed. A sonnet always consists of fourteen lines. The sub-division of the lines varies according to two different schools of sonnet writers. The rhyming arrangement also varies. The sonnet was first born in Provence and Sicily, in Italy. The originator of this form of poetry was one Petrarch. The Petrarchan sonnet had two broad divisions: (1) the Octave (अष्टपदी) and (2) the Sestet (षट्पदी). The fourteen lines of the sonnet were divided into two parts, one of eight and the other of six. The former was called the octave and latter sestet. There was, generally, a pause of idea or sense at the end of the octave. A poet generally, expanded his idea in the octave and folded back his idea, with a conclusion, in the sestet. The sonnet writer of England were. Wyatt, Surrey, Spenser, Shakespeare, Milton, Dryden, Wordsworth, Keats etc. Sir Thomas Wyatt and Henry Howard, known as Earl of Surrey, were the first to introduce sonnets in English poetry. Wyatt followed the Italian model but slightly varied the end. Instead of two triplets (त्रिपद) he used a couplet (दोहा) at the end. Surrey departed from the Petrarchan model and divided fourteen lines into three quatrains (चतुष्पदी) and a final couplet.



In Petrarchan sonnets the first and the fourth lines rhyme together and the second and the third lines rhyme alike. Some times, the rhyming of the first four lines and also of the second four lines is similar and sometimes the rhyme of the first and the fifth lines differ. Thus the rhyming arrangement of the octave is either like 'abba abba' or like 'cdde cdde'. In the sestet the first, second and third lines rhyme with the fourth, fifth and sixth lines respectively e. g. 'cde cde'.

The form introduced by Surrey and later on adopted by Shakespeare, consists of three quatrains and one couplet at the end. It is popularly known as Shakespearian sonnet. In Shakespearian sonnets, which are also known as English sonnets, there is no fixed rule as regards rhyming. The common arrangement, however, is 'abab cdcd, efef, egg'. There may also be variations.

Because of its rigid form the sonnet is not at all suited for spontaneous (स्वतःस्फूर्त) feelings. It requires a great discipline of thought for composing such poems. It is the most suitable medium for expression of reflective ideas.

There are three sonnets prescribed for our study in our selections—two by Shakespeare and one by Milton. Shakespeare's sonnet II is an address to Father Time made, presumably, by a woman. It comes to this: Time—do what you like with nature and the world in general. Make animals and things as old as you like but not the man I love. Him you must not touch; he must remain young for *all* time.

In sonnet VI Shakespeare says that people who have the powers to hurt other people, but never use it, avoid doing the very thing they appear to be able to do. While they have the power to upset other people, they remain as cold as stone. Nothing upsets them and there is no temptation that all attract them—or at least, only very slowly. Such people really do receive grace from heaven; they save, not waste, the



riches of nature; they are masters of their own personalities. Others are merely able to imitate them. The flower that blooms in summer is part of the sweetness of summertime, but it has to live and die as do all summer flowers; but if a flower becomes tainted by something that is unpleasant it loses its dignity; in fact, the commonest weed has a greater dignity. Sweet characters turn very sour by wrong doing, just as lilies (which are very sweet-smelling flowers) may rot (fester). When they do that they smell far worse than weeds.

Milton's sonnet *on the Late Massacre in Piedmont* is a prayer offered to God out of anger and indignation (रोष, अति दया). If we read the sonnet through a few times, slowly and carefully, we should appreciate the primary intention of the poet. He cannot—he will not—get away from religion. He loathes the Roman catholic church. With this mental attitude he asks the Almighty to avenge the deaths of the slaughtered saints. He wants the Creator to sow the blood of the recent martyrs and sow it in such a way as to spread over all Italian fields where the triple Tyrant (i.e. the pope) rules.

As a Petrarchan sonnet it breaks the rule about changing the sentiment at the end of the eighth line—but Milton would never observe the original ruling. Not that it matters very greatly; the sonnet is in tact in every other sense.

**Q. 17.** *What is satire? How is satirical poetry different from other types of Poetry? Name the satirical poems prescribed for you and give their important features.*

**Ans.** Satire is an original composition in verse the object of which is to criticise the tastes and manner of either individuals or society as a whole. The object of criticism is to improve and correct the morals and manners of individuals as well as society, by exposing their defects (अवगुण). The technique is to hold up the follies and hypocrisy of men and society, to ridicule these, and to focus the attention of the



people on those follies and hypocrisy (पाखण्ड). The satirical poems are not unoften actuated by personal spite and jealousy, and then the attack becomes violent and furious. Humour plays a very important role in satirical poetry. But it is humour mixed with a feeling of slight or contempt which gives purely humorous poetry a satirical touch. Since the object of satirical poetry is to correct man and society it becomes didactic (उपदेशात्मक) in tone and temper. Hence, all satirical poems come within the scope of didactic poems.

The satirical poems are different from other types of poetry because they are written with a definite purpose. Spontaneity (स्वतःस्फुरण) of feeling, music, rhythm and flights of imagination, so very essential for other types of poetry, are just the things not at all essential for satirical poetry. Instead, what is essential for satirical poetry is vigour and energy and a natural vigour (शक्ति, श्रोज) necessary for hitting the target (लक्ष्य) of attack. A true satirist need not possess an effective command over his versification or soften and mollify (सुलायम करना) his language to make it sweet like lyric poets. Hence, satirical poems are generally rugged (रुद्धा) and harsh in tone and temper.

Satirical verse became a force in English literature with the advent of Samuel Butler and the writing of his famous book *Hudibras*. Lucilius was the first to nurture (पालना) the satirical muse. He was the founder of the mocking style. Horace, Juvenal and Persius owed much of their satirical treatment of men and manners to Lucilius. The old Greek dramatists furnished much matter for mockery at the infirmities (कमजोरी) of human nature, but Latin poets gave the mocking note that peculiar tinge which brings it into line with the modern satire. The Restoration period was the most fertile period in the history of English poetry for the growth of satire. It was the age of satires; and the important satirical writers



of the age were John Dryden, John Oldham, Samuel Butler and, later on, Alexander Pope and Samuel Johnson.

The satirical poems prescribed for our study are only two. They are Alexander Pope's *The Portrait of Buckingham* and Byron's "From English Bards and Scotch Reviewers".

Alexander Pope's *The Portrait of Buckingham* is satirical character-portrait of the Restoration period, in which Pope depicts a satirical picture of the Duke of Buckingham. It is also an incidental poem, like other poems of the Restoration Age. Pope's satire is more polished than Dryden's but it is actuated and sharpened by a keen desire for vengeance (प्रतिशोध) and retaliation (बदला). Dryden also portrayed the character of the Duke of Buckingham, in his *Absalom and Achitophel*, in the garb of Zimri. But there is a difference in the treatment of Dryden and Pope. Dryden presents him as a buffoon (बिदूषक), Pope pours on him his lava (तप्त राख) of contempt and ridicule. Pope's scorn never abates (घटना) from the beginning to the end. It rises in waves upon waves and, at last, reaches the climax in the final couplet :

There, Victor of his health, of fortune, friends,  
And fame; this lord of useless thousands ends.

Pope satirises, in this poem, a type of men who roll in luxury and are later on driven by over-ambition and extravagance (अपरिमित व्यय) to abject penury (गरीबी) and utter ruin.

The second satirical poem prescribed for us is Byron's "From English Bards and Scotch Reviewers". In this poem Byron pays his disrespects to Wordsworth and Coleridge. Wordsworth is to him "a mild apostate (पक्ष या मत का त्याग करने वाला) from poetic rule", simple and inclined to be idiotic; Coleridge is obscure and "to turgid (आडम्बरपूर्ण) ode and tumid stanza dear".

Byron had the power to be a delightful satirist as well as a romantic poet—but it was not in his nature to be lovable.



This particular poem strikes us a cutting and revengeful rather than witty. Byron was not chivalrous in hurling abuse at other literary men of his time. He stands condemned by almost every line in this bitter satire.

Q. 18. Write a critical note on the devotional poems you have read in the Poetry Selections. (B. U. 1957 A)

Ans. See answers to Questions 1 and 2 (George Herbert's *Nature and Grace*) as given in the appendix.

Q. 19. Comment on the treatment of Nature in the Poems you have read in the Poetry Selections. (B. U. 1957 S)

Ans. See Answer to Question No. 9.

Q. 20. Write a critical note on the more important characteristics of the poems of the Romantic Revival you have read in your Poetry Selections. (B. U. 1958 A)

Ans. See before.

Q. 21. Write a critical note on the satires you have read in Poetry Selections. (B. U. 1958 S)

Ans. See Answer to Q. 17.

Q. 22. Write briefly on the love poems in your Selections. (B. U. 1959 A)

Ans. See Answer to Q. 10.

Q. 23. What is meant by the Dramatic Monologue. Write an appreciation of Browning's poem "My Last Duchess" as a Dramatic Monologue.

Ans. The Dramatic Monologue (स्वगत वातचीत) is essentially a study of character, of mental states and of moral crises, made from the inside. Thus it is predominantly (प्रधानतया) psychological, analytical, meditative and argumentative. Of this form Browning is the greatest master, and in his work may be found examples of almost every variety of it from brief and subtle self-delineation (आत्म-चित्रण) as in *My Last Duchess*, to long and profound expressions of spiritual depths and moral questions as in *Bishop Blougram's Apology* or *Andrea*.

*del Sarto*. The ideal aim of a dramatic monologue is the faithful self-portrait, without ulterior (ग्रा) purpose, of the personality of the supposed speaker. In practice, however, it is often used by the poet as a medium for his own philosophy. In Browning's *Dramatic Monologues*, the background, mood and thought are all revealed through the speech of a single chief character on a significant, or at least self-revealing occasion in his life.

After this write the Critical Appreciation of "My Last Duchess".

**Q. 24.** Write a critical note on the Religious poetry of England in the 17th century.

**Ans.** See Answers to Questions 1 and 2 (George Herbert's *Nature and Grace* as given in the appendix.

**Q. 25.** Write a critical note on Milton as the exponent of Puritan poetry.

**Ans.** See Summary and Critical Appreciation of Milton's sonnet "On the Massacre in Piedmont."

**Q. 26.** Write a critical note on the poetry of William Shakespeare.

**Ans.** See Introduction to Shakespeare's Sonnets.

### IMPORTANT EXPLANATIONS

1. *O, smooth my rugged heart.....thee to hold.*

George Herbert's poem  
*Nature* : Page 22.

**Hints.** Oh, calm my rough thinking and in my heart implant a reverence for Thy law; or make me a new heart (since my present heart is like a tree without sap) and make it fitter to hide the dust of my sin. Then I shall hold to Thee.

**Engrave** (खोदाई करना, अंकित करना). The idea is of the Creator carving the poet's heart or engraving it in the fashion of a stonemason.



2. *My stock lies dead.....drop from above.* (Page 24; *Grace*)

*Hints.* My mental powers are actually nothing; I am too dull to improve them. O let Thy grace drop from above without ceasing.

*My stock*—My faith; my power to preach the gospel of Christ. Here it is a conceit.

Cease—Poetic for ceasing.

Ans. See before.

3. *No wit to flatter.....thousands ends.* (*Alexander Pope: The Portrait of Buckingham; Page 66*)

*Hints.* The meaning here is that, being now dead, he has no wit or charm to flatter people and so make them his friends. He had a great store of it once upon a time; now he has none. Neither is there anyone he could think of as a fool and so laugh at. He loved to make fun of people. There he lies—he who was once able to conquer ill health, to have much money and hundreds of friends, and to be famous as the Duke of Buckingham—there lies this lord of useless thousands (friends, qualities—anything you like to mention) *ends*. There he lies in portrait only, and lying on a dirty bed in a dirty room in a dirty inn.

## PROSODY AND RHETORIC

### PART I

**Prosody**—Prosody is the grammar of versification which lays down rules regarding the structures of the lines of a verse. **Poetry** is the expression of imaginative feeling in rhythmical language, and rhythm is determined by the sequence of accented and unaccented syllables in a line. Therefore, study of prosody is necessary for the proper appreciation of poetry.

Poems are generally divided in stanzas. A stanza consists of several lines. The various kinds of stanzas have been fully described in part II of this chapter. The lines consist



of several words. A word is again divided in *syllables*. A syllable is that portion of a word which can be spoken in one breath. A word may be of one, two, three or upto eight syllables, *e. g.*

1. Heat (Monosyllabic or having 1 syllable).
2. Mo-tion (Disyllabic or having 2 syllables).
3. Mea-sure-less (Trisyllabic or having 3 syllables).
4. Me-di-ta-tion (Tetrasyllabic or having 4 syllables).
5. In-vo-lun-ta-ry (Pentasyllabic or having 5 syllables).
6. Com-pa-ni-on-a-ble (Hexasyllabic or having 6 syllables).
7. In-vul-ne-ra-bi-li-ty (Heptasyllabic or having 7 syllables).

Now all the syllables of a word are not uttered with equal stress while reading poetry. In a natural reading of a poem we automatically lay stress upon a particular syllable and pronounce the rest lightly. For example, in pronouncing *motion*, we naturally lay stress on *mo* and pronounce *tion* lightly. It is this sequence of light and accented syllables which determines the rhythm-pattern of a line. The accented syllables are also called *heavy* or *stressed* and the unaccented syllables are called *light* or *unstressed*. While doing scansion (to be explained later on) we indicate the accented and unaccented nature of a syllable by the following signs :—

Accented	} e.g. Mó-tion, Mé-dĩ-ta-tiõn
Unaccented	

There is no hard and fast rule or clear-cut method to find out which syllable of a word is accented and which is not. One has to train his ears to find out this thing. A few hints may however be of some help in this direction.

1. Words of two or three syllables have ordinarily one accented syllable.
2. In the nouns of two syllables generally the first syllable is accented.



3. In words ending in *tion, sion, tious, cious, tial* etc. the syllable just preceding these inflexions is accented, *e. g. confu-sion, concenscious, substantial.*

4. A word of 2 syllables when used as noun has its first syllable accented and when used as adjective has its second syllable accented *e. g. Month of Augúst (noun) Augúst' personal-ity (adjective).*

5. A word of 2 syllables when used as adjective has its first syllable accented and when used as verb has its second syllable accented. *e. g. Absent boy (adjective).*

The boy *absented* himself (verb).

6. A word of 2 syllables when used as noun has its first syllable accented and when used as verb has its second syllable accented. *Conduct (noun), con-duct (verb).*

7. Sometimes a vowel sound in a word of 2 syllables is suppressed to make it mono-syllabic *e. g. watery (watry), literal (litrál).* This is called *Elision* or *Slurring*.

Scansion means the dividing of a line of verse into feet or measures of which it is composed, and indicating the position of accented and unaccented syllables in the feet. In other words it means showing the rhythm and the metre of the verse.

*Foot or measures*—A foot or measure is the division of a line according to the regulated alternation of rhythm. Rhythm occurs in a line due to regulated alternation of light and heavy or accented and unaccented syllables. It is this rhythm which is the essence of melody or music in a verse. Generally there are as many feet in a line as there are accented syllables—the exceptions being Spondaic and Amphimacer measures which are rarely found. There are fixed names for metres according to the number of feet contained in a line.

- (1) A line having 1 foot is called—Monometer.  
 (2) „ „ 2 feet „ Dimeter.  
 (3) „ „ 3 feet „ Trimeter.  
 (4) „ „ 4 feet „ Tetrameter.  
 (5) „ „ 5 feet „ Pentameter.  
 (6) „ „ 6 feet „ Hexameter.  
 (7) „ „ 7 feet „ Heptameter.  
 (8) „ „ 8 feet „ Octometer.

In English poetry the number of feet does not generally exceed seven.

*Kinds of feet or measure*—A foot or measure consists of either two or three syllables. The number of syllables in a foot never exceeds three, nor is it less than two. There is sometimes a superfluous syllable at the end of a line or before the pause, but that does not constitute a foot. The feet or measures have got fixed names according to the nature of the sequence of accented and unaccented syllables. They are as follows :—

- (1) Feet consisting of 2 syllables.

(a) *Iambic*—In which the first syllable is *unaccented* and the second is *accented*.

Cf. Be<sup>h</sup>old / he<sup>r</sup> sin / gl<sup>e</sup> in / the<sup>r</sup> field.

(b) *Trochaic*—In which the first syllable is *accented* and the second is *unaccented*.

Tell me/not in/mournful / num<sup>bers</sup>.

Life is/but an/em<sup>pty</sup>/dream

(c) *Spondaic*—In which both the syllables are *accented*.

That na<sup>ture</sup> yet/re<sup>m</sup>em<sup>bers</sup>

What was/sò fu<sup>g</sup>iti<sup>ve</sup>.

(d) *Pyrrhies*—In which both the syllables are *unaccented*.

We will/gri<sup>e</sup>ve not /ra<sup>ther</sup> find.



(ii) Feet consisting of 3 syllables.

(a) *Anapaestic*—in which the first two syllables are unaccented and the third is accented. Its symbol is ( ∪ ∪ ).

cf. And the nym̃phs / of the woods / and the waves  
To the edge / of the moist/river lawns

(b) *Dactylic*—in which the first syllable is accented and the second and the third are unaccented. Its symbol is ( ∪ ∪ ∪ ).

cf. Close bosom / friend of the / maturing/sun.

(c) *Amphibraciac*—in which the first and the third syllables are unaccented and the second are accented. The symbol is ( ∪ / ∪ ). This measure is rare.

cf. Most friendship / is feigning.

Most loving/merely folly.

(d) *Amphimacer*—in which the first and the third syllables are accented and the second is unaccented. The symbol is ( / ∪ / ). This measure is also rarely found.

A line may be composed wholly of measures of the same type or of mixed measures. For example, all the feet of a line may be either iambic or anapaestic, or trochaic or dactylic, or the line may be composed of some iambic and some trochaic feet or of any other combination. Thus if a line consists of two iambic feet it is called *Iambic dimeter*. If it consists of 3 iambic feet it is called *Iambic trimeter*. If it consists of 4 iambic feet it is called *Iambic tetrameter*. If it consists of 5 iambic feet it is called *Iambic pentameter* and so on. Similarly, if a line consists of 2 anapaestic feet, it is called *Anapaestic dimeter*; if it consists of 3 anapaestic feet it is called *Anapaestic trimeter* and so on. In case of a line having two iambic and two trochaic feet, the metre is said to be a mixed tetrameter of two iambic and two trochaic feet.

Having learnt by now the essential features of prosody, it will be useful for the students to recapitulate what they have to do for answering questions on scansion

(1) The first thing is to find out number of syllables in the line.

(2) The second thing is to find out which syllable is accented and which is not.

(3) The third thing is to give the appropriate symbol on each syllable i. e.  $\cdot$  or  $/$ .

(4) The fourth thing is to separate the feet according to recognised patterns iambic, trochaic, anapaestic etc.

(5) The fifth thing is to find out how many feet each line consists of and what is the nature of feet, and to name the line accordingly e. g. iambic tetrameter or mixed tetrameter etc.

It is necessary here to mention some special features of a verse-line. In some *iambic* or *trochaic* metres, the first or the last unaccented syllable is dropped, with the result that the first foot or the last foot consists of a single accented syllable. It is called *Catalectic* when the last foot is short, and *Acephalous* when the first foot is short. Sometimes there is a superfluous or extra unaccented syllable at the end. This is called *Hypermetrical*.

cf. Catalectic—Life is/short and/time is/swift—

Acephalous—Life/is short/and time/is swift.

This illustration shows that such measures can be scanned both as iambic and trochaic measures.

Hypermetrical—

With so/much joy/they came/with so/much plea/sure.

This is an iambic hexameter hypermetrical. It may be noted that an iambic hexameter verse is also called *Alexandrine*.



Of the various measures mentioned above, the iambic and the anapaestic measures are most common. The *iambic pentametre* is the most popular measure in which the works of Shakespeare and many other poets have been written. It is also known as *Heroic Verse* or *Heroic Couplet* when the two lines rhyme together. When the lines do not rhyme together this measure is called *Blank Verse*.

### Some examples of scansion

If life/less earth	}	Iambic Dimeter.
Can make/such mirth		

—Thomas Traherne.

Youth of/dē light/come hi/thēr  
 And see/thē opē/ning mōrn  
 Image/of truth/nēw bōrn. —Blake.

The first foot of the first line is trochaic and there is a hypermetrical syllable at the end. All the rest are iambic feet. The metre is iambic trimeter.

A slum/bēr did/my spi/rit seal  
 I hād/nō hu/mān fears  
 Shē seemēd/a thing/thāt could/not feel  
 The touch/of eāth/lý years. —Wordsworth.

The first and the third lines are iambic tetrameters, and the second and the fourth lines are iambic trimeters.

Hōw vain/lý men/themselves/a maze  
 Tō win/thē palm/thē oak/or bay —Andrew Marvel.  
 Both lines are iambic tetrameters.

Of them/the fal/sē Áchi/tō phēl/was first  
 A name/tō all/succēe/ding a/gēs curst

För close/děsigns/and cróo/kěd coun/sěls fit

Sāgā/cious bold/and tur/bulēnt/of wit — Dryden.

All the lines are iambic pentameters. It is also called Heroic verse, and since here two lines rhyme together it is also called Heroic couplet.

Thy brows/with i/vy and/with lau/rels bound

But fate/and gloo/my night/en com/pass thee/a round.

The first line is iambic pentameter and the second line is iambic hexameter which is also called Alexandrine.

Tell mē/nōtin/mournful/numbers

Life is/but an/empty/dream — Longfellow.

Both the lines are trochaic tetrameters. But the last foot of the second line has got only one accented syllable. The unaccented syllable is missing. It is called Catalectic line. The metre is trochaic tetrameter catalectic.

All droops/all dīes/all trod/dēn un/dēr dūst

The per/son place/and pās/sāges for/gōtten.

It is a mixed pentameter. The first line consists of three spondaic feet and two iambic feet and the second line consists of all iambic feet.

Full of/rē bel/lion I/would dīe

Or fight/or tra/vēl or/dē nie — G. Herbert.

Here the first foot is trochaic and the rest are iambic.

From the fō/rests and high/lānds

We cōme/we cōme

From the rī/vēr gīrt is/lānds

Where/loud wāves/āre dūmb — Shelley.

It is a mixed dimeter and trimeter. The first line is



anapaestic dimeter hypermetrical. The second line is spondaic dimeter. The third line is again anapaestic dimeter hypermetrical. The fourth line is a trimeter in which the first foot is pyrrhic, the second is spondaic and the third is iambic.

I 'sang/of the dān/ciŋg stars

I sang/of the dae/dāl Earth.

And of Heav(e)n/and the gi/ant wars

And Love/ and Death/and Birth. —Shelley.

It is a mixed trimeter of iambic and anapaestic variations. In the first two lines, the first and the third feet are iambic and the second feet are anapaestic. In the third line the first two feet are anapaestic and the third foot is iambic. The last line is purely iambic.

Out of this/house said/rider to/rea der

Yours ne ver/will said/fa rer to/fea rer.—W.H. Auden.

It is a mixed tetrameter of dactylic and trochaic measures. The first and the third feet are dactylic and the second and the fourth feet are trochaic.

Yon/der's the mid/den whose o/dour will mad/den

That gap/is the grave/where the tall/return—W. H. Auden.

The first line is anapaestic trimeter with Acephalous and Hypermetrical feet. In the second line the first and the last feet are iambic and the second and third are anapaestic.

Out of/the wood/of thoughts/that grows/by night

To be/cut down by the/sharp axe/of light

Out of the night/two cocks/ to ge/ther crow

Cleaving/the dark/ness with/a sil/ver blow—E. Thomas.

It is a mixed pentameter of iambic, trochaic, spondaic, and

pyrrhic feet. In the first line the first foot is trochaic. In the second line the first and third feet are pyrrhic and the second and fourth feet are spondaic. In the third line the first foot is trochaic and the third foot is spondaic. In the fourth line the first foot is trochaic. The rest are iambic.

Most friend ship/is feign ing

Most loving/mere fo lly

Then heigh hō/the hō lly

This life is/most jolly —Shakespeare.

Here all the four lines are amphibracic dimeters,

We stood/by a pond that win/ter day

And the sun/was white/as though chi/den of God

And a few/leaves lay/on the star/ving sod

—They had/fallen/from an ash/and were gray. —Hardy

It is a mixed tetrameter of iambic, trochaic and anapaestic meters. There are two trochaic feet in the last line.

It is on/ly the base/of a pil/lar they'll/tell you

That came/to us

From a far/old hill/men used/to name

Aeró/pagus

The first line consists of four anapaestic feet and one iambic foot. The second line is iambic dimeter. The third line consists of one anapaestic and three iambic feet. The fourth line is again iambic dimeter.

*Rhyme*—When two or more lines sound alike at the end, they are said to rhyme together. Thus Rhyme means recurrence of similar sound. The similarity of sound may be only in the last syllable, (e. g. colt, dolt) or in the last two syllables (borrow, sorrow) or in the last three syllables. When one



syllable tallies it is Masculine Rhyme, when two syllables tally it is Feminine Rhyme. When three syllables tally it is Triple Rhyme. Sometimes the sound tallies but the spelling does not look identical *e. g.* higher, fire, flight, bite, knight, write etc. This is called *Ear Rhyme*. Sometimes the spellings tally but the sounds differ *viz.* put and but; do and so. Such rhymes are called *Eye Rhymes*. Sometimes similar sound recurs even in one and the same line. This is called *Internal Rhyme*. When the rhyme occurs in the middle and at the end of the same line it is called *Leonine Rhyme e. g.* "The long light shakes, across the lakes", "O sweet and far from cliff and scar".

## PART II

*Forms of versification or stanzas*—Verses are mostly divided in stanzas of set patterns. Some of these patterns are as follows :

(1) *Couplet*—a couplet consists of two lines which rhyme together.

cf. Work without hope draws nectar in a sieve

And hope without an object can not live.

When a couplet consists of five iambic feet it is called *Heroic Couplet*. It is called *Heroic* because it was used in *heroic or epic* poems. This was the form of verse which was perfected by the 18th century poets *viz.* Dryden, Pope etc.

cf. Of these / the fal / se Achi / to-phel / was first

A name / to all / succe / ding ages curst —Dryden.

(2) *Triplet*—A triplet consists of three lines rhyming together. A variety of this is also known as *Terza Rima*.

cf. To this urn let those repair

That are either true or fair

For these dead birds sigh a prayer.

(3) *Quartrain*—A quartrain consists of four lines. The rhyming arrangement varies.

of. A slumber did my spirit seal

I had no human fears

She seemed a thing that could not feel

The touch of earthly years. —Wordsworth.

Here the rhyme is 'ab ab'. But may be 'abba' also. The latter is called *Tennysonian Stanza* because it was used by Tennyson. It consists of four iambic tetrameters.

(4) *Ballad Stanza*—It is also one form of quartrain. It is so called because it was used in the old ballads which were narrative poems in lyric language. It consists of 2 tetrameters ( 4 feet ) and 2 trimeters ( 3 feet ). The first and the third lines being tetrameters and the second and the fourth trimeters.

cf. But who'll bake/my bri/dal bread

Or brew/my bri/dal ale

and who'll wel/come my/brisk bride.

That I/bring O'er/the dale. —Fair Anne.

(5) *Elegy*—The elegy is also a form of quartrain. It consists of 4 iambic pentameter lines which rhyme alternately,

cf. The cur / few tolls / the knell / of part/ing day

The low/ing herd/wind slow / ly o'er/the lea

The plough/man home/ ward plods/his wea/ry way

And leaves/the world/to dark/ness and/to me

—Gray's Elegy.

(6) *Quintette*—It is a stanza of 5 lines rhyming variously or not rhyming at all. This form is rarely used.

(7) *Sextain*—it is a stanza of 6 lines.

cf. The blessed damozel leaned out

From the gold bar of Heaven;



Her eyes were deeper than the depths  
 Of waters stilled at even;  
 She had three lilies in her hand,  
 And the stars in her hair were seven

—The Blessed Damozel of D. G. Rossetti.

(7) *Rhyme Royal*—It is a stanza of 8 lines consisting of iambic pentameters, rhyming as *ab ab bc c*. It is also known as Chaucerian Stanza. It is called *Rhyme Royal* because it was first used by King James I.

(8) *Ottava Rima*—It is a stanza of 8 lines, consisting of iambic Pentameters (5 feet), rhyming as *abab, abcc*. It was used by Byron in his 'John Duan' (See page 117 of B. A. Poetry Selections).

(9) *The Spenserian Stanza*—It consists of 9 lines rhyming as *ab ab bc bcc*. It is called Spenserian because it was first used by Spenser in his "Fairie Queen". Its first 8 lines consists of iambic pentametre and the last line is an alexandrine.

(10) *Sonnet*—It consists of 14 lines. (For details see kinds of poetry).

### PART III

*Rhetoric* or figures of speech are the ornament of language. They add charm and grace to language. For example when we say "the man went out of the room hurriedly" and "The man bolted out of the room like an arrow shot from a bow", the idea conveyed is the same, but the latter expression is more ornamental and presents the action vividly like a picture. Thus the function of figures of speech is to make the language more beautiful and more musical. The number of the figures of speech is very large. Some of them which are in common use are given below :—

*Allegory*—Allegory consists in the use of a series of



symbols to describe something else which is similar in broad features to the symbols. The allegory is often in the form of a story. Here the writer describes something under the garb of another. Allegory is often taken recourse to in order to preach a moral and since man does not like direct teaching allegory is very effective for this purpose. John Bunyan's "Pilgrim's Progress" is the greatest allegory of the English language.

*Alliteration*—Alliteration consists in the repetition of the same letter in a line so as to make it more musical. To be more exact it means recurrence of the same letter at the beginning of two or more words closely following each other *e.g.* In winter when the fields are white. I sing this song for your delight.

*Antithesis*—In Antithesis words or phrases are used in contrast with one another, and they are evenly balanced. The object is to produce a subtle effect on the mind of the reader and to make the contrast forceful. *e.g.* Man is *no star* but a *quick coal*. He *sought* the *storms*, but for a *calm unfit*. How *safe* is *treason* and how *sacred ill*. *United we stand, divided we fall*.

N.B.—It may be noted that the figures of *Oxymoron* and *Epigram* are somewhat similar to Antithesis. But in *Oxymoron* the two words of contrast are placed side by side, whereas in Antithesis two contrasting phrases are evenly balanced *e.g.* *aching joys, cruel kindness, silent storm, busy idleness etc.* are examples of *Oxymoron*. In *Epigram* however the contrast is only verbal and it is generally a witty saying. In Antithesis two ideas are rendered clearly in contrast whereas in *Epigram* the opposite ideas suggest a new truth which is hidden behind the apparent contradiction. *e.g.* *Child is the father of man. Cruelty has a human heart. In the midst of life we are in death.* Thus *Epigram* is a brief witty saying.



*Apostrophe*—Apostrophe is a figure of speech in which some person (present or dead), object, or even an abstract idea is addressed as a person, of. Season of mists and mellow fruitfulness ! O' wild west wind ! Life of Life ! O World, O Life, O Time !

*Assonance*—It is a kind of rhyme which consists in the co-incidence of the vowels of corresponding syllables without regard to the consonants.

“Mist their *dim light like life* and death,”

“So we will go no more a-roving.”

*Pathos*—It is the reverse of climax and means a hidicrans descent from the elevated to the mean in a writing or speech.

e.g. A *daring pilot* in extremity.

Pleased with the danger when the waves went high.

He sought the storms but for a calm *unfit*.

It is also called anti-climax.

*Bombast*—It means use of highly inflated and high sounding language, which carry no particular significance.

“He'd run in debt by disputation,  
And pay with retiocination”—Butler.

*Burlesque*—It is a literary composition with absurd incongruity in the adjustment of style and subject matter.

“Shut, shut the door, Good John ! fatigued I said  
Tye up the knocker, say I am sick I'm dead.”

“The Dog-star rages ! hay 'tis past a doubt  
All Bedlam or Parnassus is let out,”

“Fire in each eye, and papers in each hand

They rave' recite and madden round the land”

—Alexander Pope.

*Chiasmus*—It is a composition on which words or phrases are reverted to make a sentence more emphatic and impressive.

e.g. “Beauty is truth, truth beauty”.

Fair is foul and foul fair. In love victory is defeat, defeat victory.

*Climax*—In it a set of phrases or words are so used that each succeeding phrase or word assumes greater importance. *e.g.*

He came, saw and won.

*Epigram*—(See above with anti-thesis).

*Euphemism*—It means use of a milder expression in place of a stronger expression. *e.g.* He breathed his last for "He died".

*Exclamation*—It is an abrupt or sudden expression of some emotion *e.g.* wonder, grief, admiration, joy etc.

*e.g.* Alas ! how changed from him !

That life of pleasures and that soul of whim !

—Alexander Pope.

*Hyperbole*—It is a figure of speech in which exaggerated statement is made purposely with a view to produce effect. *e.g.* All the perfumes of Arabia will not sweeten this little hand.

*Hypellage or Transferred epithet*—In this figure of speech an adjective or adverb is used to qualify a noun which stands for some other word with which the qualified noun is closely connected. *e.g.* The traveller plods his *weary way*. Here 'way' is qualified by 'weary' although in fact it is the traveller who is weary. (2) She stood in tears amid the *alien corn*. Here, 'corn' is not alien, it is the land on which that corn stands, which was alien. Therefore the word alien though apparently qualifying 'corn' actually qualifies "the land on which that corn stood".

*Innuendo or Insinuation*—This is a figure of speech in which a disparaging remark is made indirectly and in a guarded language.

"There victor of his health, of fortune, friends,  
And fame : this lord of useless thousands ends.

*Irony*—Irony consists in the use of a word conveying just



the opposite sense of what is actually conveyed by that word.

Yet even these *heroes*, mischievously gay

*Lords* of the street, and terrors of the way—Dryden.

*Metaphor*—It is very important figure of speech and is in most common use. In it one object is likened with another but the word denoting comparison is absent. By placing similar objects or situations together the implied analogy is clearly borne out e. g. (1) Man is no star but a quick coal. Here the meaning is "Man is not like star, he is like a quick coal." (2) Life is but an empty dream. It means that life is like an empty dream. (3) Life is a fragile dew drop. It means that life is like a fragile dew drop.

The students should note very clearly the difference between Simile and Metaphor. Both Simile and metaphor are used for the purpose of explaining things by comparing similar objects or situations. But in Simile words like "like, 'as' etc." are used to denote clearly that one object is compared with the other. In Metaphor the words denoting comparison are absent. Metaphors can be turned into similes by adding the words 'like' or 'as' as follows :—

#### *Metaphor*

Man is no star but a quick coal.

Life is but an empty dream.

Life is a fragile dew drop.

The camel is the ship of the desert.

#### *Simile*

Man is not like a star but like a quick coal.

Life is like an empty dream.

Life is like a fragile dew drop.

The camel is like a ship for (crossing) the desert which is like a sea.

*Mixed Metaphor*—When metaphors derived from different

sources are applied to the same object we get mixed or confused Metaphor, *e. g.*

Folly is an endless maze.

Tangled roots perplex her ways.

Here at first folly is compared with a place full of intricate windings and then with the interwoven roots of an old tree.

*Metonymy*—In this figure of speech one word is used for an entirely different word with which the former is closely associated as cause and effect. *e. g.*

*Pen* is mightier than the *sword*. Here 'Pen' is used for persons who use the pen that is *writers*, and 'sword' for persons who use the sword, that is *warriors*.

How vainly men themselves amaze

To win the Palm, the Oak or Bays.—Andrew Marvell

Here the Palm, the Oak and the Bays stand for palm leaves and branches of oak and bay which are emblems of distinction in various fields.

*Onomatopaeia*—It is a figure of speech in which words are so selected that the very sound of the words used also give an idea of the sense conveyed by those words *e. g.* I hear *lake water lapping* with *low* sounds (sound of water).

Peace comes *dropping* slow—*dropping* from the veils of the morning (sound of something dropping.)

*Ozymoron*—See Antithesis.

*Personification*—Personification is that figure of speech in which inanimate objects or abstract ideas are spoken of as living beings.

Should *Reason* guide thee with her brightest ray

And pour one misty *Doubt* restless day :

Yet should thy soul indulge the generous heat

Till captive *Science* yields her last retreat.—Gray.

*Hemeric or Epic Similes*—are those similes in which the objects of comparison are described most elaborately, and the



details have often nothing to do with the points of comparison. They merely serve as ornament.

So said he and the barge with oar and sail  
 Moved from the brink like *some full breasted swan*  
*That fluting a wild carol ere her death*  
*Ruffles her pure cold plume and takes the flood*  
*With swarthy Webs.*

*Synecdochs*—It is a figure in which (1) a part is said for the whole, or the whole is said for the part, (2) concrete is used for the abstract and vice versa, (3) species is used for genus and vice versa, viz.

I cannot say what *incense* hangs upon the boughs (sweet smelling flowers; abstract for concrete).

But guess each *sweet* (sweetness—abstract for the concrete).

She stood in tears amid the alien *corn* (Part for the whole—corn stands for the land on which the corn stands).

I am out of humanity's (man's) reach—(abstract for the concrete).

Where *pride and impudence* (proud and impudent men) usurp the *chair of wit* (position of intelligent men)—abstract for the concrete.

*Pathetic fallacy*—This is a figure of speech in which human attributes are ascribed to inanimate objects. It is also a kind of personification, but the difference between pure personification and pathetic fallacy is that in pathetic fallacy nature is described as taking interest in human actions.

O leave them Muse ! O leave them to their woes  
 For thou art weak to sing such tumults dire.—Keats

*Parody*—It means imitation of a poem by changing the ideas but retaining the form or by changing the words but retaining the form and spirit; the object being to produce a ridiculous effect.

For example—Say not the struggle not availeth etc.

It is parodied as—Say not the quarrel not availeth etc.

*Pun*—*Pun* is that figure of speech in which there is play upon words having similar sound but different senses. Some times the same word carries more than one sense, and sometimes the same word is used many times but each time in a different sense. e. g.

She gave me her *ring* (ornament) but her heart did not *ring* (respond).

When I missed the first bus I waited for a *second* (time or second bus).

*Paradox*—It is a figure of speech in which a statement is made which appears to be absurd or self-contradictory, but in fact it is not so. e. g.

Child is the father of man.

To avoid war be ready for war.

He suffered from *poverty* in the midst of *plenty*.

*Periphrasis*—In this figure a thing is expressed in a round about way instead of saying it directly. It is a figure similar to Euphemism.

And all to leave what with his toil he won

To that *unfeathered two legged thing*—a son !

Yet three *filled zodiaes* (for three years) had he been the *stage's jewel* (shining man).

*Pleonasm*—It consists in using more words than are required to convey the sense. e. g.

*One single* dose of this medicine will do.

Lest they see *with their eyes* and *hear with their ears*.

*Prolepsis*—In this figure future events are anticipated. e.g.  
“So the two brothers with their *murdered man*,

Rode past Florence.”

Here *murdered man* means the person whom they wanted to murder.



**Simile**—In this figure actions and objects are likened with similar other objects and actions in order to make things clear. By this figure an unfamiliar thing is made clear with the help of some thing familiar. At times even a familiar thing is compared with an unfamiliar thing for the sake of poetic effect. e. g.

1. Love is like a red rose.
2. I wandered lonely *as a cloud* that floats on high o'er  
vales and hills.
3. They stretched in never-ending lines *continuous like the*  
stars that shine and twinkle on the milky way.

## UNIVERSITY QUESTIONS ON RHETORIC AND PROSODY (With Answers)

B. U. '52 A. *Heroic couplet; Pastoral Poetry; Metaphor.*

**Ans. Heroic Couplet** (वीर रस-प्रधान काव्य)—It was the chief measure of eighteenth century verse. It consists of iambic pentameters rhyming aa, bb, cc, etc. The Heroic Couplet was a suitable medium for (a) semi-humorous or mock-heroic verse, (b) moralising, (c) satire. The essence of the Heroic Couplet was its perfect coincidence of sense with rhythm, each Couplet being itself a unit of the thought.

**Pastoral Poetry** (ग्राम्य कविता या ग्राम्य चित्र)—This kind of poetry deals with anything that concerns the life of shepherds, herdsmen and husbandmen. Such poems are usually in the form of a dialogue or a monologue. e.g. Spenser's "Shepherd's Calendar"; Pope's "Pastorals".

**Metaphor** (रूपक अलंकार)—An *informal* or implied simile is called a metaphor. e. g. He is now in the *sunset* of his days (meaning decline).

B. U. '53 A. *Alliteration; Sonnet; Bombast.*

*Alliteration* (अनुपास). This consists in the repetition of the same letter or syllable at the beginning of two or more words. e. g. A load of learning lumbering in his head.

*Sonnet* (चतुष्वदी कविता). The Sonnet is a poem of fourteen lines. Each line consists of five iambic feet. The first eight are called the octave; the last six the sestet. This is called the Petrarchan Sonnet. The Rhyme arrangement here is abba abba; cd cdcd or cde cde. There is neither any octave nor any sestet in the Shakespearean Sonnet. On the other hand, there are three quatrains each with alternating rhymes followed by a couplet. That means the rhyme arrangement of the Shakespearean Sonnet is abab, cdcd, efef, gg.

*Bombast* (बड़े-बड़े लफ्जों वाला)—Inflated or high sounding language is called Bombast.

B. U. '54 S. *Anapaestic Tetrameter; Lyric; Assonance; Sonnet.*

*Anapaestic Tetrameter*—It means a line of four feet with anapaestic meter. In an anapaestic line the accent falls on the third, sixth and ninth syllables. The first two syllables, and those coming between the third and sixth or between the sixth and ninth are unaccented.

*Lyric* (गीति कविता)—A lyric is a short poem written in a rapid and irregular metre, fit to be sung or recited. e. g. Keats' "Ode to a Nightingale".

*Assonance* (स्वर सादृश्य)—Assonance, in poetry, is the correspondence of vowel sounds in two syllables without the identity of consonant sounds which would make a rhyme; *drown—crowd; clean—dream; ride—write*. A good example of Assonance in proverbial expression is: "A stitch in time saves nine".

B. U. '54 A. *Ottava Rima; Antithesis; Alexandrine.*

*Ottava Rima*.—This is a stanza consisting of eight lines, and was borrowed from Italy. It begins with six Heroic



couplets which rhyme three and three alternately, and ends with a couplet.

*Antithesis* (व्यतिक्रम अलंकार, विरोध, वैपरीत्य)—Antithesis is a figure of speech in which words or ideas are brought into contrast by being balanced one against another. Bacon is especially fond of Antithesis, e. g. "Reading maketh a full man; conference a ready man; and writing an exact man".

*Alexandrine* (पद्यद्वी छन्द).—Iambic Hexameter is called Alexandrine. This kind of line is often seen as the last line of a Spenserian stanza.

B. U. '55 A. *Hyperbole; Bathos; Dactyl; Heroic; Quatrain.*

*Hyperbole* (अतिशयोक्ति पूर्ण)—This is also called "Exaggeration". By this figure things are represented as greater or less, better or worse, than they really are.

*Bathos* or *Anticlimax* (अपकर्ष)—This is the opposite to climax, and signifies a ludicrous descent from the higher to the lower.

*Dactyl* (मगण)—A Dactyl is the converse of an Anapaest; hence in a Dactylic line the first and fourth syllables are accented.

*Heroic Quatrain.* A four-lined stanza consisting of Iambic pentameters rhyming abab—the stanza of Gray's *Elegy*.

B. U. '56 A. *Ottava Rima; Elegy; Epigram; Oxymoron.*  
*Ottava Rima* See before.

*Elegy* (शोकगीत मसिया)—It is a song of mourning.

*Theoretically*, it consists of alternate hexameter and pentameter lines.

*Epigram* (हास्योद्दीपक छोटी कविता, चुटकुला).—This figure is clearly allied to Antithesis. It couples words which apparently contradict each other. The language of Epigram is remarkable for its brevity (संक्षिप्तता).

*Oxymoron* (विरोधालंकार)—It is a figure of speech in which

two words or phrases of opposite significance are set together for effect, e. g. "It is a *carefully careless* act."

B. U. '57 A. *Terza Rima*; *Onomatopoeia*; *Paradox*; *Ballad metre*.

*Terza Rima*—The rhyme scheme of *Terza Rima* is, aba, bcb, edc, and so on. It is borrowed from the Italian. In *Terza Rima*, the middle line of one stanza sets the rhyme for the stanza following. This design has great charm in that it makes the movement of verse continuous by binding one stanza to another.

*Onomatopoeia* (ध्वनियों के अनुकरण से शब्दों का गठन)—This is the name given to that artifice of language, by which the sound of the words is made to suggest or echo the sense.

*Paradox* (विरोधाभास)—It is a seemingly absurd though perhaps really well-founded statement.

*Ballad metre*—(ग्राम्यगीत, विरहा). The ballad stanza consists of four lines, the first and third being iambic tetrameter lines and the second and fourth iambic trimeter lines. The second and fourth lines always rhyme with each other.

B. U. '57 S. *Leonine Rhyme*; *Spenserian Stanza*; *Pathetic Fallacy*; *Antithesis*.

*Leonine* (सिंहवत्) *Rhyme*—It is a kind of Latin verse, with alternate hexameter and pentameter lines rhyming at the middle and end.

*Spenserian Stanza*—It is a stanza of nine lines of which the first eight lines are all pentameters or lines in five iambic feet and the ninth line is an Alexandrine, or line consisting of six iambic feet. The first and third lines rhyme together; then the second, fourth, fifth and seventh; then the sixth, eighth and ninth. This is called *Spenserian* from its originator, the poet Spenser, who used it in composing his great allegorical poem "The Fairy Queen". It has since come into very general use.



*Pathetic Fallacy*—Sometimes Nature is so strongly personified by poets as to be regarded as taking a definite interest in human action. We have then what Ruskin called the *Pathetic Fallacy*.

*Antithesis*—It is the setting of one thing against another. The figure consists in an *explicit* (स्पष्ट) statement of an *implied* (अर्थयुक्त) contrast. *e. g.* A bird in the *hand* is worth two in the bush.

B. U. '58 A. *Heroic Couplet; Ottava Rima; Allegory; Bathos. Heroic Couplet.* See before.  
*Ottava Rima.* See before.

*Allegory* (रूपक अलंकार)—An Allegory is a series of metaphors or symbols continued throughout an entire story so as to represent or describe one series of facts by another series that is analogous (एकसाँ) to it in its main features. In most cases the object of such a story is to exemplify (दृष्टान्त देना) and enforce some moral truth. *e. g.* Bunyan's *Pilgrim's Progress*.

*Bathos.* See before.

B. U. '58 S. *Blank verse; Ode; Epigram; Alliteration.*

*Blank verse* (अनुकृत कविता)—Blank verse is any unrhymed verse, but especially the unrhymed iambic pentameter. It was perfected by Shakespeare for dramatic writing. In non-dramatic writing the greatest exponent (व्याख्याता) of the unrhymed iambic pentametre has been Milton. *Paradise Lost, Paradise Regained* are written in most perfect Blank verse.

*Ode* (गीति कविता)—The word *ode* is simply the Greek for 'song'. Any kind of poem written to be sung to the accompaniment of music was called by the Greeks an ode. Today the term is used of a rhymed lyric, but often in the form of an address, *e. g.* to a Nightingale, to Liberty. It is usually of exalted style, and enthusiastic tone, often in varied or irregular metre, and generally 50-200 lines in length.

*Epigram.* See before.

*Alliteration.* See before.

B. U. '59 A. *Ballad metre; Blank verse; Feminine Rhyme; Climax.*

*Ballad metre.* See before.

*Blank verse.* See before.

*Feminine Rhyme*—In English rhymed verse the rhyme normally falls on the last stressed syllable of the lines. When this stressed syllable is the last in the line the rhyme is called *simple* or *masculine*. Sometimes, however, an unstressed syllable follows the rhyming stress and the rhyme is then known as *weak* or *feminine*. e. g. *trace—face, found—frowned* are masculine rhymes, whereas *flatter—metter* is a feminine rhyme.

*Climax* (उत्कर्ष, शिखर)—This is a Greek word signifying a ladder. By this figure the sense rises by successive steps to what is more and more important and impressive. In other words, it is the gradual ascent from the less impressive to the most impressive in the arrangement of a series of words or ideas.

For Example Shakespeare's famous lines :

"Like the baseless fabric of this vision."

- (1) The cloud capped towers, (2) the gorgeous palaces,
- (3) The solemn temples, (4) the great globe itself,
- (5) Yea, all which it inherit, shall dissolve".

In these lines are five progressive stages of impressiveness.

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# UNIVERSITY QUESTIONS ON SCANSION

## WITH ANSWERS

B. U. '58 S.

For oft, / when on / my couch / I lie,  
 In va / cant or / in pen / sive mood,  
 They flash / upon / that in / ward eye  
 Which is / the bliss / of solitude.

*Comment.* Iambic tetrameter everywhere. Scansion reveals real lyric writing.

B. U. '59 A.

I'm a / labouring / man and / know but / little or noth / ing  
 at all.  
 But I / can't help / thinking that / stone once / echoed the  
 voice / of Paul.

*Comment.* This poem has a definitely mixed metre.

*First line.* Trochaic pentameter with the second foot

Dactylic. [ The first foot may also be I'm a-both unaccented ]

*Second line.* First foot Iambic; second foot Anapaestic. It is a dimeter.

*Third line.* Trochaic pentameter with the third foot Dactylic.

*Fourth line.* Iambic Dimeter.

## Second Method

I'm a la/bouring man/and know/but litt/le or nothing/  
at all.

But I can't/help think/ing that stone/once ech/oed  
the voice/of Paul.

*Comment. First line.* First foot Anapaestic; second foot Anapaestic; third foot Iambic; fourth foot Iambic. Tetrameter with one extra syllable at the end.

*Second line.* First foot Anapaestic; second foot Iambic; it is dimeter.

*First line.* First foot Anapaestic; second foot Iambic; third foot Anapaestic; fourth foot Iambic. It is tetrameter with one extra syllable at the end.

*Fourth line.* Iambic dimeter.

*Critical Appreciation of an unseen poem.*

In the 1961 examination there shall be a question concerning the critical appreciation of an unseen poem. Candidates will be required to answer either Questions on Rhetoric, Prosody and Scansion or on the critical appreciation of an unseen poem. This question shall carry 10 marks.

The following will be of very great help to students desirous of answering the question concerning the critical appreciation of an unseen poem.

1. How to write the critical appreciation of a poem—  
See page 148 of Part II.
2. How to analyse a poem—see page 149 of Part II.
3. Rules for guidance—see page 148 & 149 of Part II
4. Method of procedure—see page 150 & 301 of Part II
5. Applied criticism—see page 150 & 301 of Part II



6. Model critical appreciation of a poem—see below.

**Critical Appreciation of an unseen poem.**

N.B. Read carefully the following poem and its critical appreciation.

*Bright Clouds*

Bright clouds of may  
Shade half the pond,  
Beyond,  
All but one bay  
Of emerald  
Tall reeds  
Like crisis—cross bayonets  
Where a bird once called,  
Lies bright as the sun.  
No one heeds.  
The light wind frets  
And drifts the scum  
Of may-blossom.  
Till the moor-hen calls  
Again  
Naught's to be done  
By birds or men.  
Still the may falls.

*Critical Appreciation.* This, of course, is purely a descriptive poem. For all that a pleasure to read. The description is largely presented as visual. Colourful words (such as bright and emerald) help to set a scene of peace. Owing to the arrangement of the eighteen lines that compose the poem, the eye can travel down it quite quickly; but it is not until it is read a second time that the odd grammatical construction of much of it is really appreciated. Modern in every sense of the word, the imagery (कल्पना, रूपक अलंकार) is definite despite the strangeness (विलक्षणता) of construction here and there. "Crisis-

crossed like bayonets" obviously was the poet's own vision of the war in France. One appreciates his war-like vision all the more when he applies his terms so charmingly that they do not offend. This scene is of complete peace; bayonets are hardly peaceful things. Yet he combines two ideas without the war-like overwhelming the peaceful.

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This book is  
authored by *[illegible]*  
Village *[illegible]*  
P.O. *[illegible]*  
Dist. *[illegible]*

A student of  
Bachelors of Arts  
B.A. *[illegible]*